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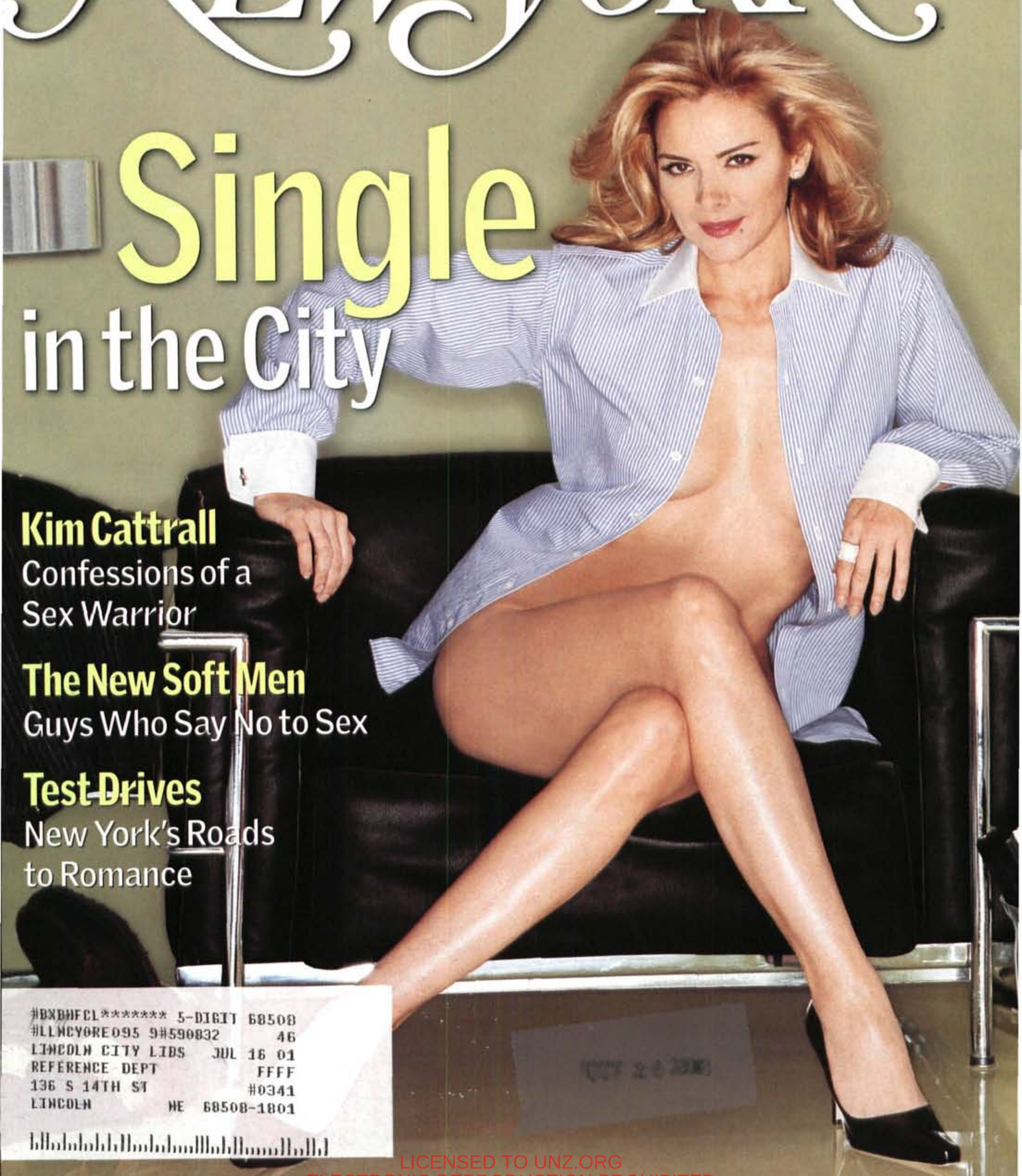

Single in the City

Kim Cattrall
Confessions of a Sex Warrior

The New Soft Men
Guys Who Say No to Sex

Test-Drives
New York's Roads to Romance

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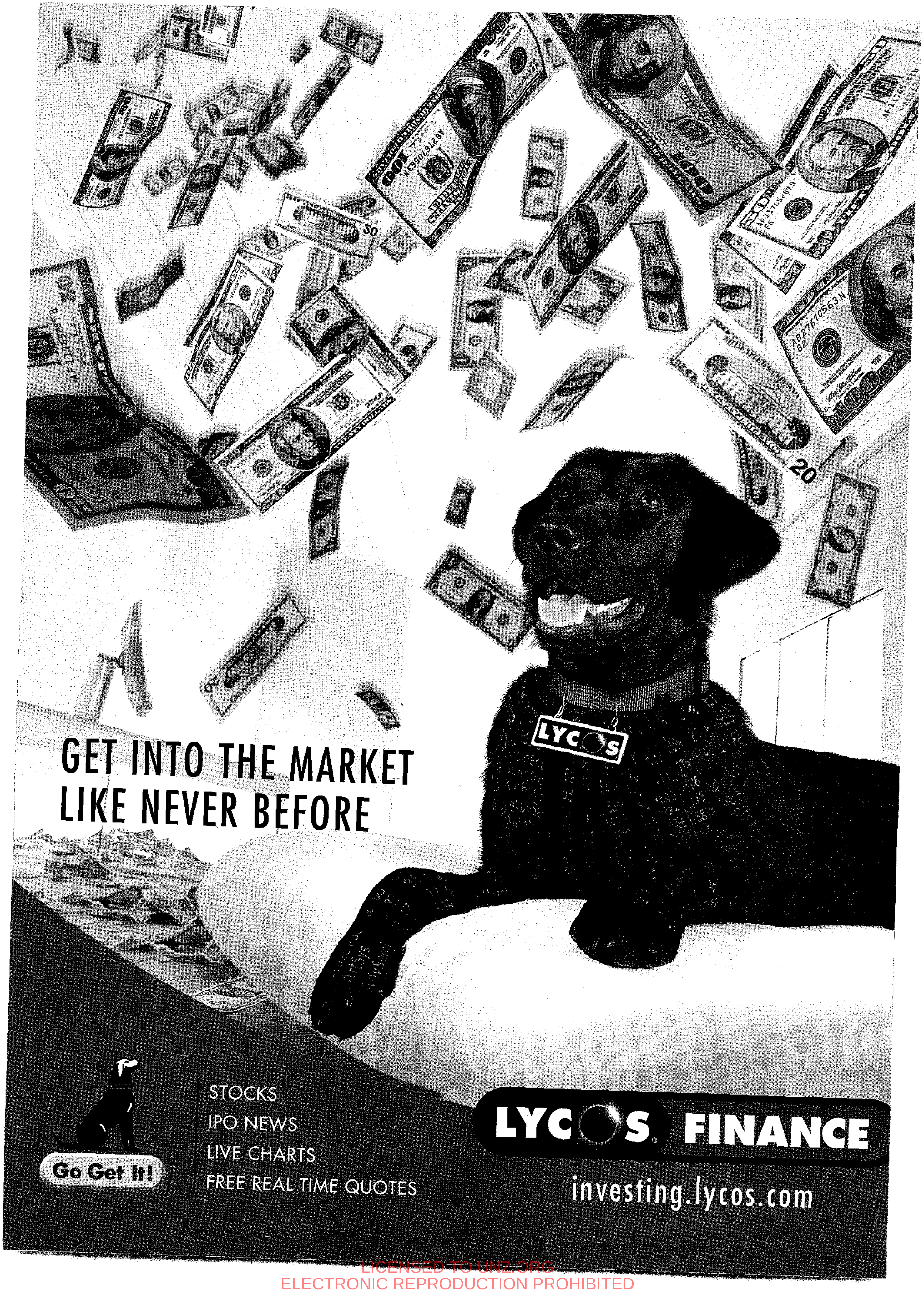
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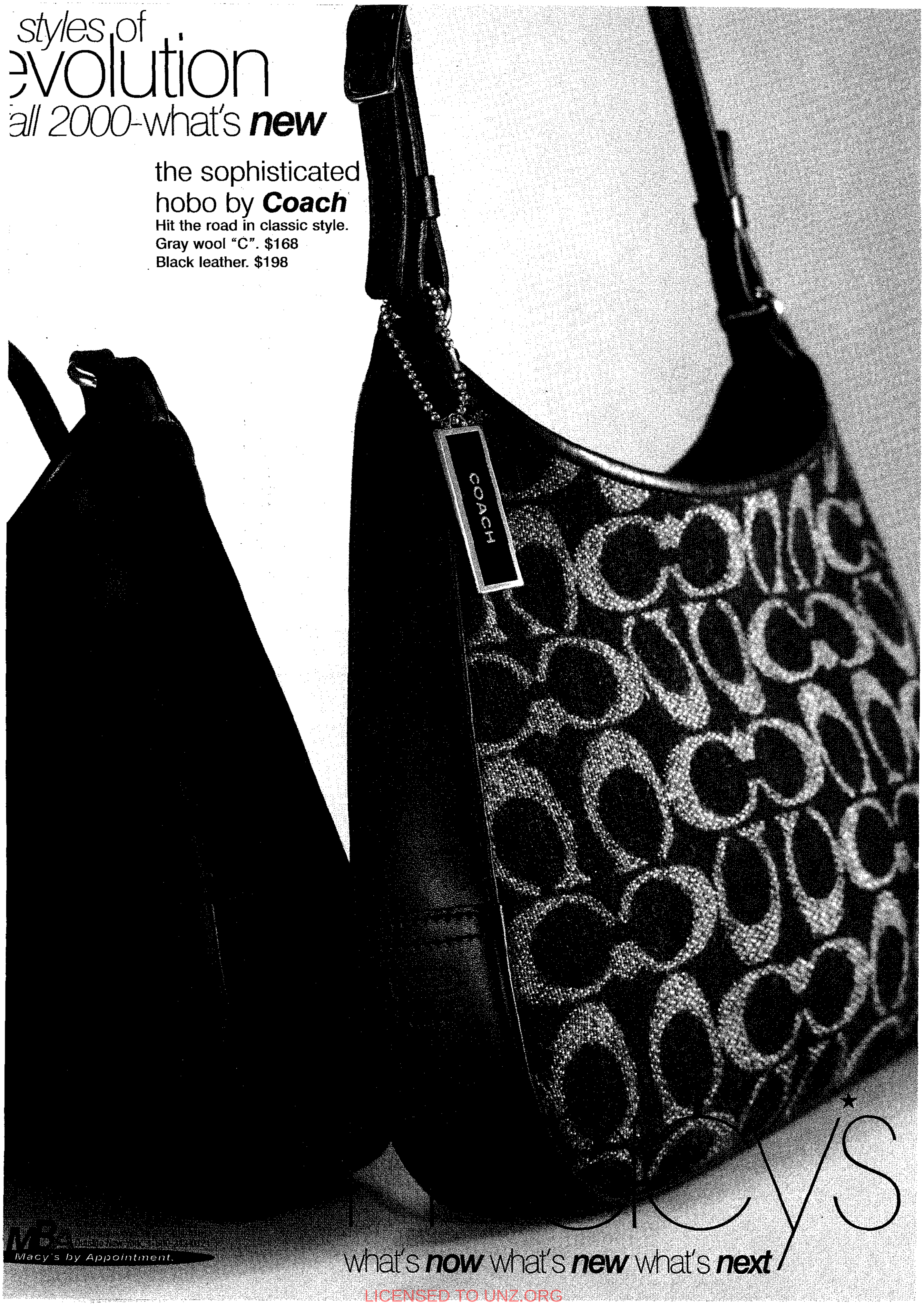

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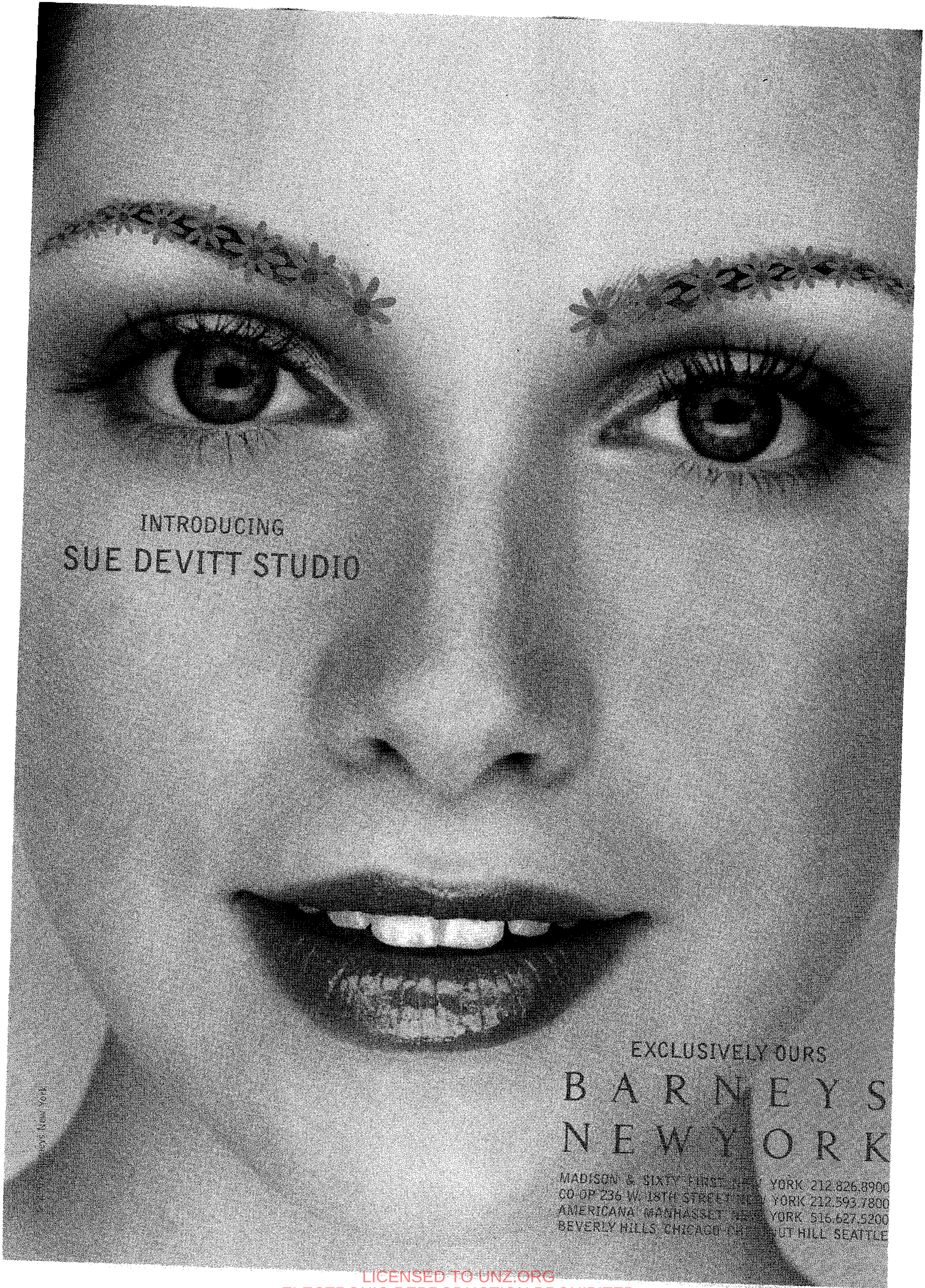INTRODUCING
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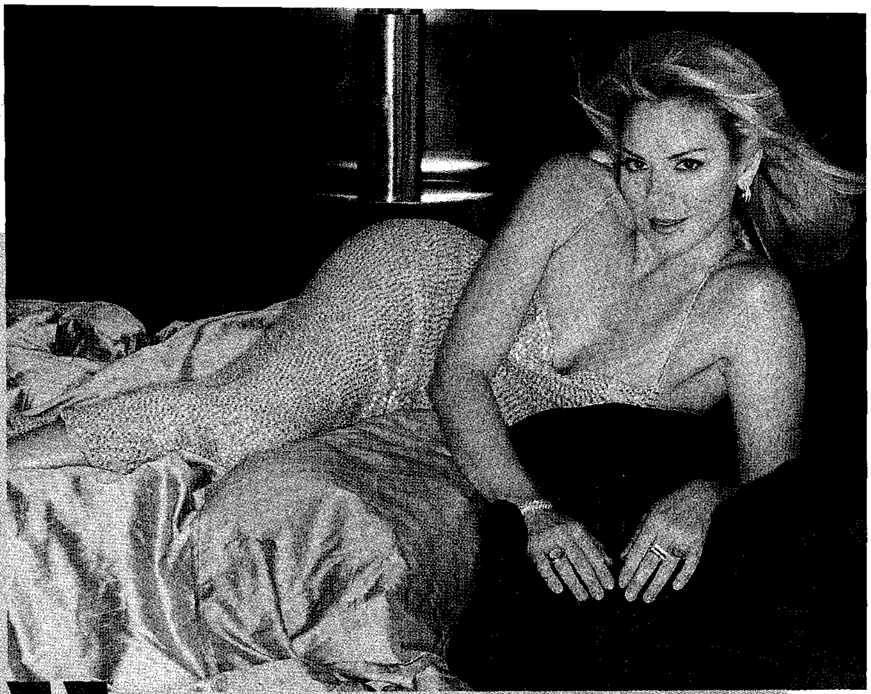

> **"It's not just about the sex.**
> **It's about the battlefield. Samantha is a warrior."**
>
> —*Michael Patrick King, page 34*

34 Single in the City

Being Kim Cattrall TV's vampiest vixen talks to **Lisa DePaulo** about what it's like to have that much sex (even if it's only pretend). • **Mr. Softies** **Ariel Levy** reports on a generation of men (they *say* they're men) who are just saying no to casual sex. **Plus:** Is that a wallet in your pocket, or are you just glad to see me?—one man's lament about today's material girls • **The Twisted Roads to Romance** **Susan Avery** tests dating services and personals; **Bob Morris** cruises . . . with a coach; **Amy Sohn** trolls the bars. • **Playing the Mate Market** What to do if you're too busy pulling down a million a year or more to look for a soul mate? **Vanessa Grigoriadis** reports on matchmaker Janis Spindel, who will track you down the woman of your dreams—for a six-figure finder's fee. • **Blinded by the Light** Even Manhattan scenesters get lonely. So *New York* arranged blind dates for everyone from Cindy Adams to Miss U.S.A. and from George Wayne to Bob Guccione Jr. And sparks definitely flew. (But not always of the romantic kind.)

52 Proving It by Robin J. Schwartz

A former Girl Scout who bakes pies and plays Scrabble with boyfriend Billy Crudup, Mary-Louise Parker (no relation to the other three-named Parker) has quietly developed a reputation as one of the city's most gifted actresses. The proof is in *Proof.*

54 Hacking the Docket by Hillary Rosner

Emmanuel Goldstein is a radical in cargo pants who's been fighting the power through the hacker bible *2600* for more than a decade. Now, after having published software code that threatens the Hollywood machine, he's ready to do battle all the way to the Supreme Court—and he's not afraid to lose everything.

COVER: PHOTOGRAPH BY FIROOZ ZAHEDI

Hair by Oribe/Oribe Salons/L'Oreal; makeup by Mark Hayles/Mark Hayles Cosmetics; prop styling by Linda Keil; styling by Lynn Falconer; shirt by Turnbull & Asser; shoes by Manolo Blahnik; jewelry by Cartier; men's suit and tie by Turnbull & Asser; men's shoes by John Lobb.

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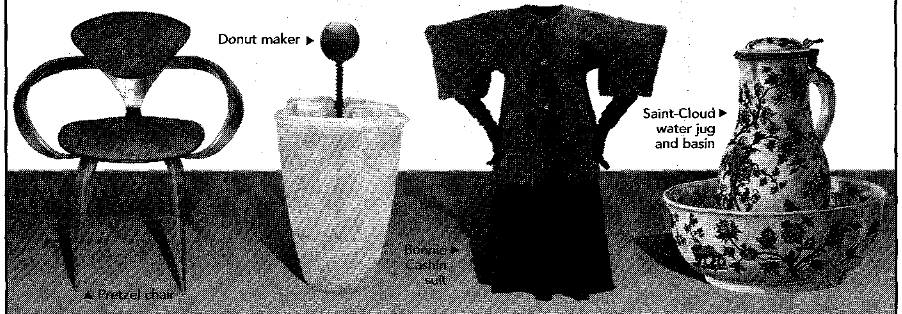

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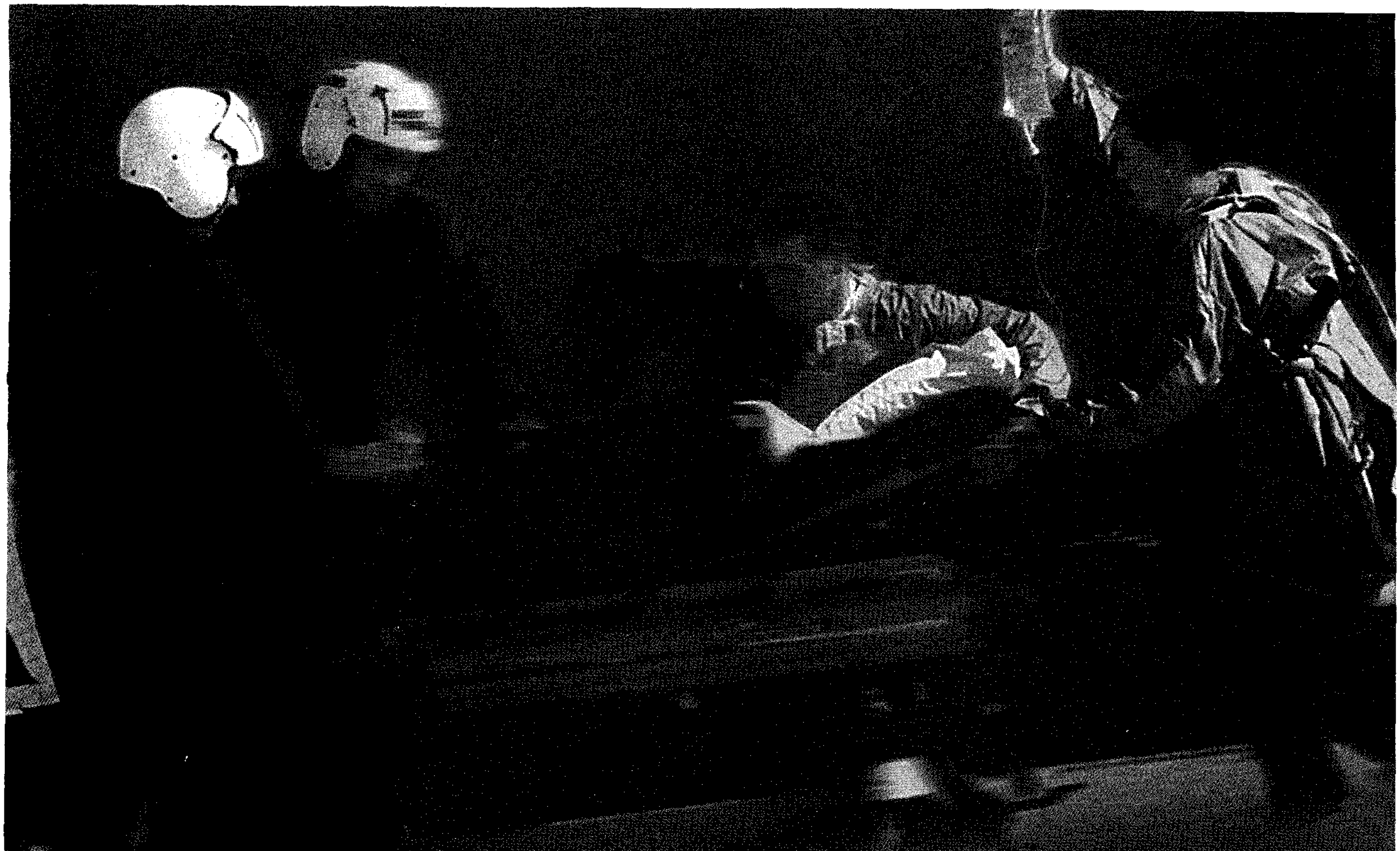

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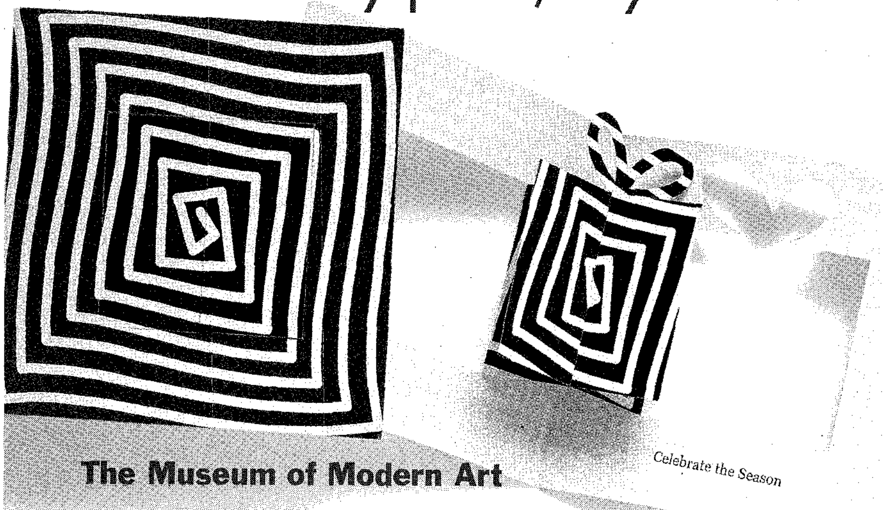

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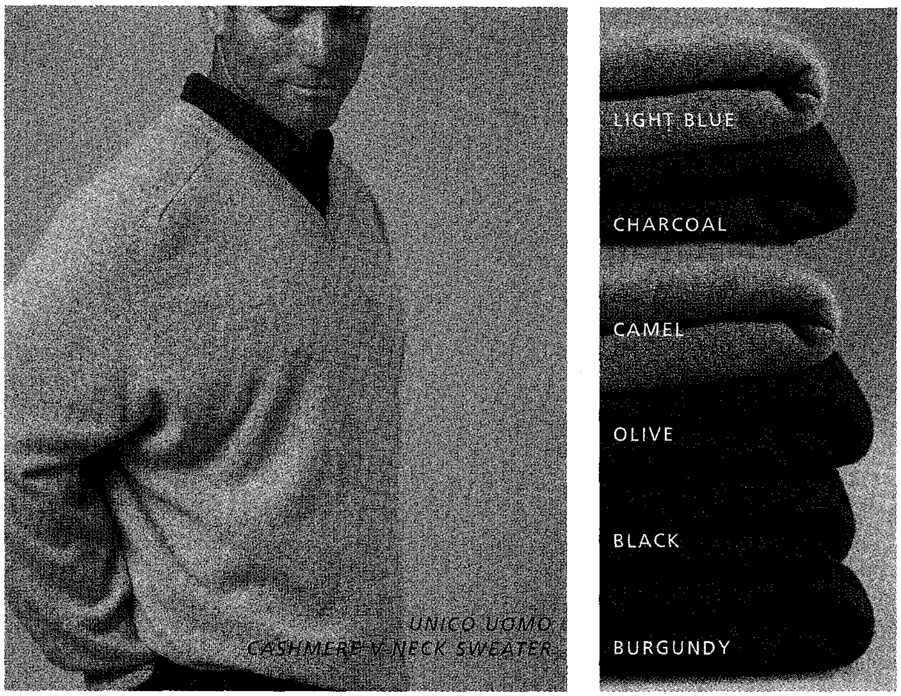

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Between the Lines

EVOLUTION AT A MAGAZINE HAPPEN much as it does in nature. Most of th time, it moves incrementally, near-im perceptibly. And then, just like tha another era begins.

You'll notice that *New York* look different this week. There's a freshne and openness you haven't seen befor There's a new color palette, a ne typeface that we think you'll find easier to read, a little more air between th lines, some new, lighter headline font as well as myriad other changes t make the typography and graphic more current—changes describabl only in arcane terminology that hasn evolved much since type was filed i wooden crates.

The magazine's architecture and it contents have also been subtly retoole "Gotham" has been given more relevance and heft, with a new focus on th working world and a running colum of short, pithy quotes and facts and stories about the people and institution that make the city go. The magazine core consumer features ("Best Bets "Smart City," "Sales & Bargains," etc. have been consolidated into a more cohesive—and we think pleasurable middle-of-the-book lifestyle sectio about shopping, dining, travel, beaut and other enterprises key to survivin and thriving in the city. And in the bac we've added a new opener to our "CUE culture section, with a one-stop gloss o the best events of the week. It's followe by our critics and listings, which hav been newly expanded, most notably i the restaurant section, which now includes 100 picks by our critics.

The look is the work of *New York* design director Michael Picón. Along th way we had help from Milton Glaser an Walter Bernard, principals of the desig firm WBMG and, not coincidentally, th original art directors of *New York* Magazine. Overall, we think the look reflect rather well the confident, sophisticated playful mood of the city (if we do say s ourselves). At the same time, we like t think it's classic *New York* Magazine smart, provocative, seductive, and an exciting read. But enough of what *w* think; let us know what *you* think b writing or e-mailing us at NYLetters@primediamags.com. ∎

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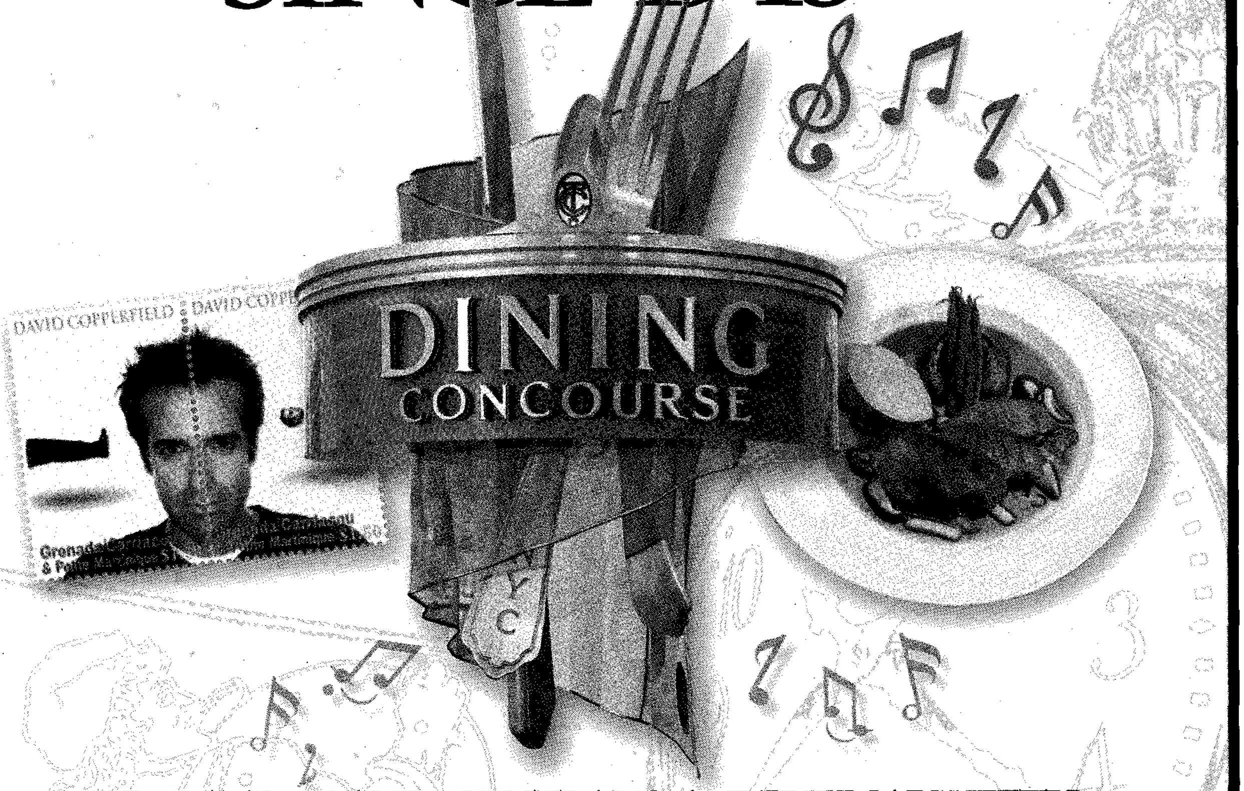

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Letters

> "What does Manolo Blahnik have on his own feet? Sensible, flat ballet-style shoes."
>
> —Diane Freedman

Child's Play

How revealing that Michael Wolff puts such stock in his children's opinions of a presidential debate ["Murder, They Rote," October 16]. I don't even need to ask what he must have thought of the vice-presidential debate—two thumbs down, no doubt, for not being childish enough. Mr. Wolff, your children are not the voice of Truth, they're just ordinary children doing their best to irritate their father. If you want to twist their words and their intentions into something more palatable, fine, but don't foist their "insights" on us!

Kerry Kiernan, MANHATTAN

Building Block

I and many other Long Islanders find the new Federal Building by Richard Meier a monstrous blot on the landscape ["Architecture: Ardor in the Court," by Joseph Giovannini, October 9]. It mars the end of Southern State Parkway, which used to be a soothing vista of green trees and open sky. It towers above Long Island, spoiling the serenity of the view from Fire Island (it's the only visible building), and is completely out of proportion with any other building in its environment. To many, it portrays not "an updated, twenty-first-century sense of justice" but rather a frightening lack of regard for the aesthetics of a community.

Patricia C. Dowds, BAYPORT, N.Y.

Paris Is Burning

Since when is the sad description of bad behavior by a 19-year-old girl a tasty tidbit for Intelligencer ["Hilton's Rep Is in the Toilet," October 2]? I thought I was above being shocked by the media. You have reached an all-time low! This is why the public has no use for the media.

Patricia Hill, MANHATTAN

Wrest His Sole

I got quite a chuckle from your photo of Manolo Blahnik ["Best in Shoe," by Vanessa Grigoriadis, October 2]. There he is, posing in front of what could be called "lethal weapons," and what does he appear to have on his own feet? Sensible, round-toe, flat ballet-style shoes. Ah, vanity, thy name is woman!

Diane Freedman, MORRIS PLAINS, N.J.

Blind Item

I am writing to express my amazement at the amount of effort that Peter G. Davis put into destroying Andrea Bocelli's latest *Verdi* in a recent review in your magazine ["Classical Music: Bye Bye Verdi," September 25]. Why did he find it necessary to repeatedly mention the fact that Bocelli is blind, something Bocelli has always refused to discuss and has never used in any way. With excessive sarcasm, Mr. Davis adopts the voice of the anonymous Bocelli detractors who view him in the same light as Liberace. His review leads one to think that Mr. Davis is, in fact, Bocelli's No. 1 detractor.

Milena Chinelli-Reggiani, WHITE PLAINS, N.Y.

Bullets Over Broadway

Boo-hoo, Paul Simon! New Yorkers are so tired of hearing you weigh in on the subject of Broadway ["Sounds of S mon," by Anthony DeCurtis, Octobe 9]. You claim "Broadway's not a bi story anywhere—except here." Tell tha to the folks in Des Moines who are experiencing the brilliant revival c *Cabaret* (yes, the sam one that plays at Studi 54), or the thousands c inner-city kids whos first Broadway show wa *Bring in 'Da Noise, Brin in 'Da Funk* when its national tour debuted i Detroit three years agc Now, if you asked th Broadway subscribers i San Antonio whether they knew Pau Simon tried to write a Broadway musical, you'd probably be whistling a different tune: "The Sound of Silence."

Kevin Gerstein, MANHATTAN

Gnawt Quite

In Christopher Mason's article "A Bi Too Far" [October 2], he does a disservice to Janine Antoni's *Gnaw* by misrepresenting the work. The descriptio of the piece is incomplete, and th photograph does not show the entir installation. Moreover, Sandra Gerin Gallery has not represented Janin since 1994; Luhring Augustine represents her now. It is sloppy journalisn to say that Sandra Gering was happ that the sale of *Gnaw* at Christie's o May 17 "put the conceptual artist o the map," in light of the fact that he work has been selling at auctions fo many years.

Katy Schubert, MANHATTAN

Counterfeit Bill

A superimposed picture of Bill Clinto on one of our New York bridges ["Bubb Takes Manhattan," by Jennifer Senio September 18] is phony and misleading—just like he is. No need to gues which political agenda you are pushing Surprised you didn't have a complet picture of the Arkansas duo.

Adrienne Strull, DALLAS, TEX.

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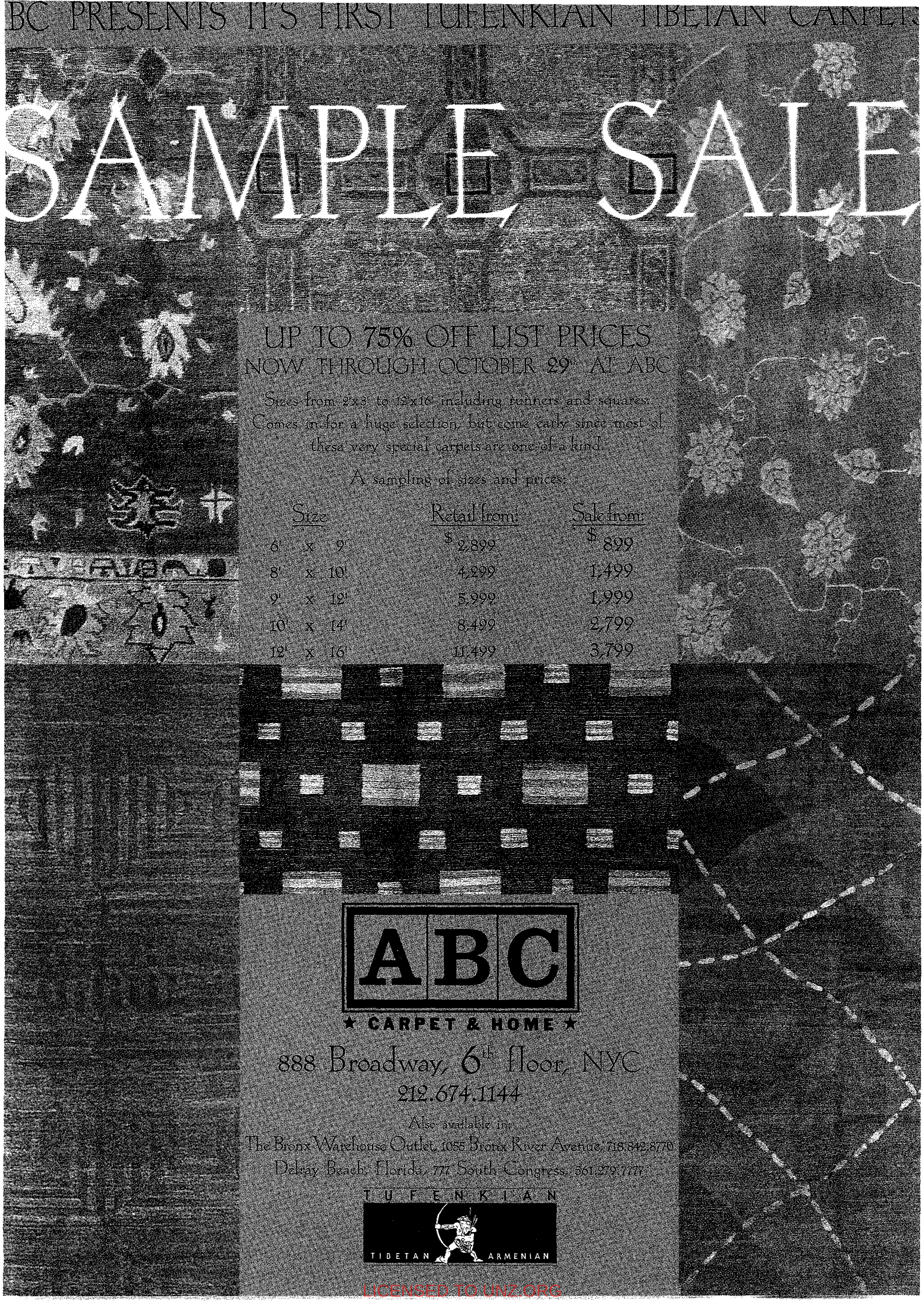
Photographs: top, Kristine Larsen; bottom, Lynn Goldsmit



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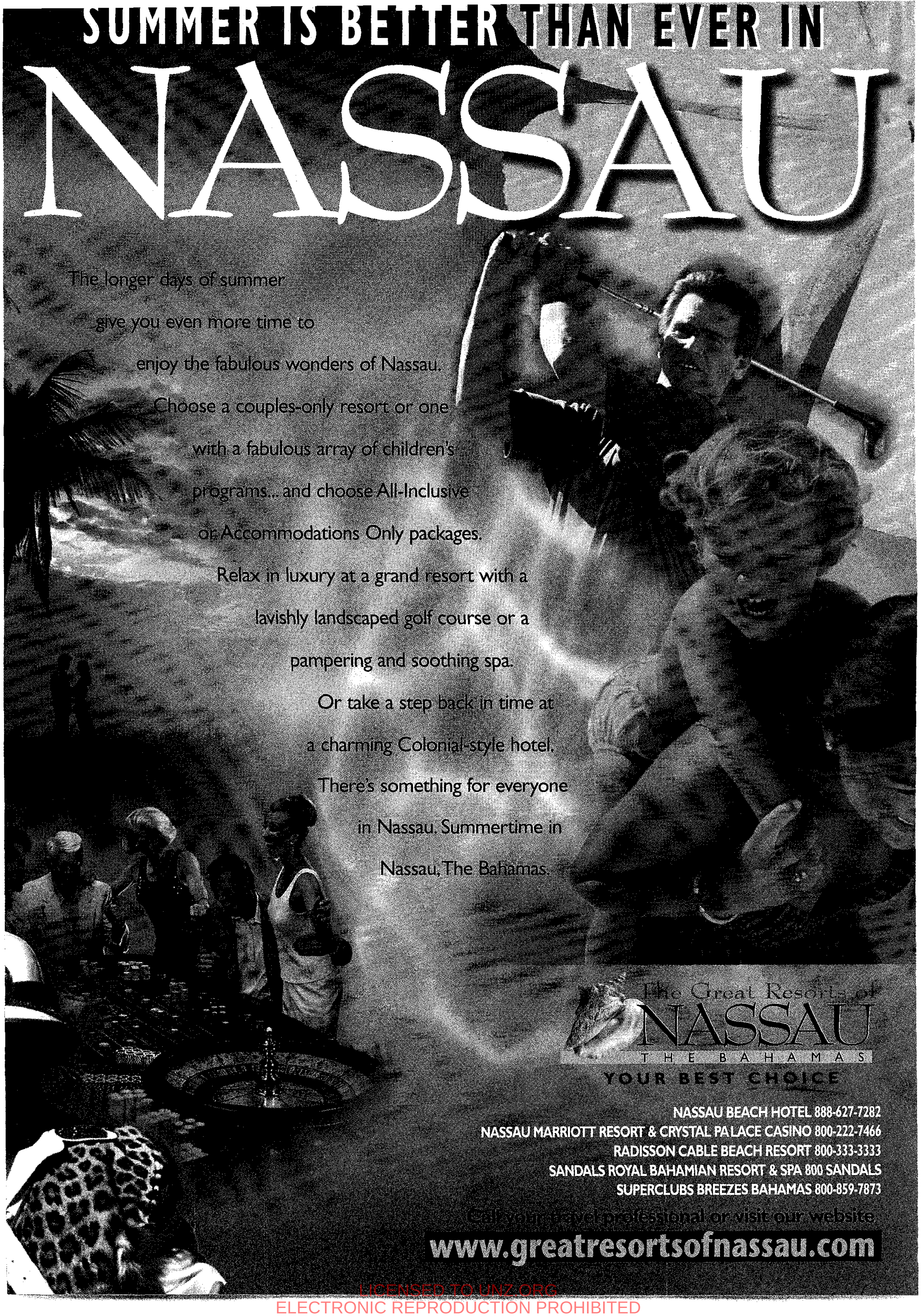

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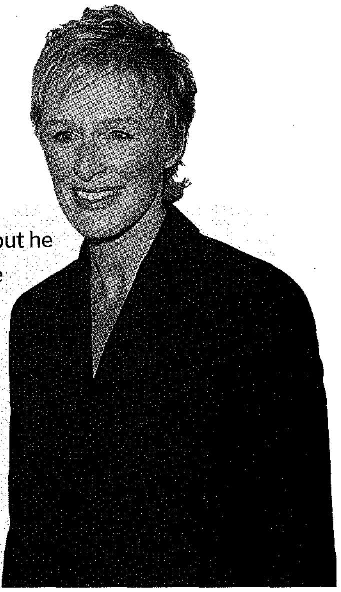
Intelligencer

by Beth Landman Keil and Ian Spiegelman

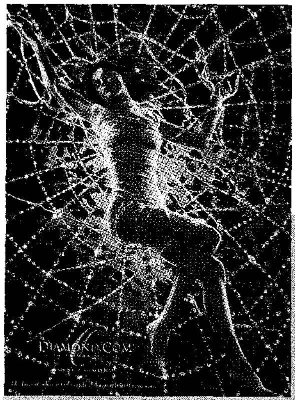
Glenn: Close to the Serpent



Everyone knows that **Steve** "the Crocodile Hunter" **Irwin** gets a kick out of taking his life in his hands, but he evidently enjoys putting celebs at risk as well. At the premiere party for TNT's *Baby*, the film's executive producer, **Glenn Close**, told us about a recent run-in she had with Irwin while they were filming a remake of *South Pacific* in North Queensland, Australia. "He let me hold the most dangerous snake on the planet," she said. The serpent in question, a fierce snake, had to be handled with the utmost delicacy. "He dumped it out of a garbage pail," said Close. "He knows them so well that he can approach them in a way that they're okay with." Irwin did have some very wise advice for the star, however. "He said, 'If it goes like this [*imitating deadly snake motion*], that's bad.' " Even without Irwin around, filming wasn't free of animal-consciousness. "We shot in a lagoon where they actually had to set up a crocodile guard—it's this net they put down," said Close. "But as one actor observed, how did they know there wasn't already a crocodile in the enclosure?" No actors were harmed in the making of the film.

Bushsters Go for the Gore

Even if you're for **George W. Bush**, you could be for **Al Gore**. At least that's what some of Dubya's supporters discovered when they took a poll on rateyourself.com. The test, titled "Which Presidential Candidate Is for You?," quizzes Web surfers about their opinions on everything from the "death tax" to NAFTA, then computes how their responses measure up to the runners' positions. After taking the poll, however, some dyed-in-the-wool Bush boosters were told that their values are actually more in line with the vice-president's than with those of the Texas governor. In fact, disgruntled Dubya fans were moved to complain to Bush campaign worker **Price Roe**, who passed their concerns on to rateyourself.com president **Amy Frome** by e-mail. After taking the poll himself, however, Roe—who declined to comment—got a pro-Bush result. "Clearly it is not 100 percent rigged," he wrote in a follow-up e-mail to Frome. But was the site set to favor Gore to begin with, or were those perplexed Bushites just . . . indecisive? A rateyourself.com spokeswoman told us, "If you really know who you want to vote for, there's just no way you'd come out a Bush supporter when you're a Gore supporter or vice versa." Well, it *is* hard to tell the difference.



Giacchetto Mess Getting Grungier

If you thought things couldn't get any worse for **Dana Giacchetto**, you don't know Dana Giacchetto. The former money manager to the stars is being sued by **Bruce Pavitt**—co-founder of the Sub Pop record label, famous for grunge acts like Nirvana—for allegedly bilking him out of $250,000. According to a suit filed in U.S. District Court on October 6, Giacchetto persuaded Pavitt to buy $250,000 worth of Ford Models stock through Giacchetto's Cassandra Group in 1997. Giacchetto, however, allegedly purchased only $200,000 worth of stock, leaving $50,000 unaccounted for. The lawsuit further claims that in 1999, Ford Models was directed to transfer all of Pavitt's stock to other Cassandra clients, and Ford acquiesced without Pavitt's consent. Ford is charged in the suit with "grossly negligent and reckless conduct." Pavitt is seeking $250,000 cash from Giacchetto, or $200,000 in stock or cash from the Ford agency and $50,000 from Giacchetto. A lawyer for Giacchetto and a spokeswoman for Ford did not return calls.

Shine On, You Crazy Admen

Some people out there actually don't *want* to see **Laetitia Casta**'s breasts. The ad for Diamond.com currently running in all the magazines that shows the supermodel bedecked only in precious gems is a bit less risqué than its designers had originally planned. After such publications as *Architectural Digest* and *The New York Times Magazine* declined to print the ad, computer magic was used to add two extra strands of diamonds to Laetitia's bosom. Even with the extra coverage, however, the picture is still a bit much for some folks. Last week, after extended negotiations with Diamond.com, NASDAQ refused to plaster the pride of France on its Times Square billboard. The ice dealers didn't have any more luck getting Casta's nearly nude image on a billboard at 34th Street and Seventh Avenue, or in various locations in Miami and Los Angeles. *The Wall Street Journal* shied away from the spot as well. A business story about diamond advertising last month discussed the Diamond.com campaign in detail, but editors decided not to show the artwork.

SNL Makes Offer, Rescinds

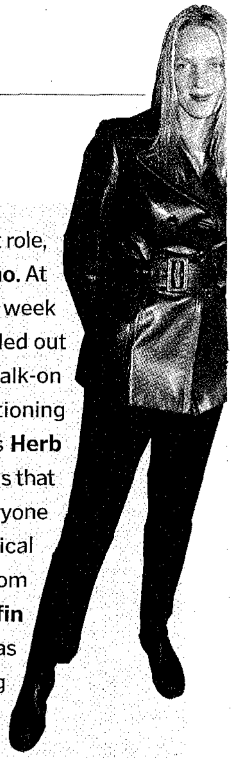
Jimmy Fallon's new gig as

Photograph: top, Fitzroy Barrett/Globe Photos.

co-anchor of *Saturday Night Live*'s "Weekend Update" doesn't seem to have all in the comedy world reeling with laughter. According to a TV insider, Fallon at first turned down the chance to take over the prized post from **Colin Quinn**, leaving **Lorne Michaels** to search for a replacement in a hurry. The source says the *SNL* producer next contacted comedian **Jeffrey Ross**, who had auditioned for the gig and enthusiastically agreed to take it. "They asked Jeff to come by [*SNL*] to work out the contracts," the source says, "but he was out in L.A. on business and couldn't meet with them until the next day." Which, apparently, was too late. When Ross got back to town, he was coolly informed by *SNL* that Fallon would be the new anchor. Neither the show nor Ross would comment on the situation, but Ross did say: "I went out for a beer with Jimmy last week, and I think he's a great guy. And I watched the show, and I thought it was really funny."

Thurman Barks; Tarantino Bites

It's not every day that you hear about a famous Hollywood guy paying for a bit role, but then again most thespians aren't quite like that quirky **Quentin Tarantino**. At a Christie's auction hosted by **Uma Thurman** and hubby **Ethan Hawke** last week benefiting the charity Room to Grow, the idiosyncratic actor-director shelled out $5,500 for a prize he could have left for someone a tad more needy: a walk-on role alongside **Kelsey Grammer** on *Frasier*. The event was primarily auctioning off photographs—including works donated by such celeb shutterbugs as **Herb Ritts, William Wegman**, and **Patrick Demarchelier**—but one attendee tells us that "when the *Frasier* role came up, the bidding started to get really heated. Everyone wanted it." And Tarantino's odd buy wasn't the only surprise. When a technical malfunction prevented one of Wegman's anthropomorphic Weimaraners from coming up onscreen, Thurman showed the well-to-dos—who included **Griffin Dunne** and **Natasha Richardson**—that she knows how to improvise as well as act. "**Vanna [White]**, eat your heart out," the star proclaimed before sauntering through the crowd with the print, adding emphasis with a chorus of sultry barks. Laughs our source, "The bidding definitely got hot then, too."



Burnt Offerings at Friars Roast

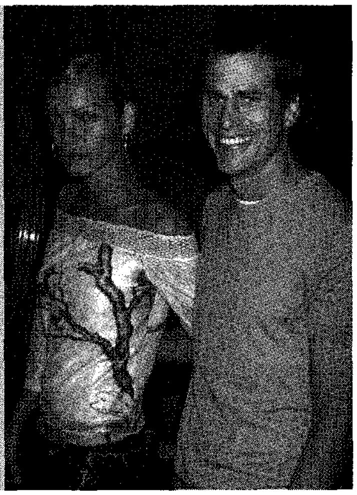
Not all the folks on the dais for the recent Friars Club roast of **Rob Reiner** have had glowing careers lately—so, naturally, the comics rubbed their faces in it. The festivities were barely under way when **Freddie Roman** told **Rob "Vanilla Ice" Van Winkle**, "**Eminem** just called . . . He said he'd give you back your career in eighteen months." *Late Night With Conan O'Brien* star **Triumph the Insult Comic Dog** said he felt sympathy toward Ice, since "we both eat dog food." The **Robert Smigel**–controlled pooch then said of **Tyne Daly**: "The pooper-scooper laws have cost Tyne a fortune for all the turds she's laid on Broadway." Of course, you needn't even attend the roast to get burned. When **Billy Crystal** was expressing his affection for Reiner, he said, "I love him the way **Whitney Houston** loves a good Thai stick." The real barbs were saved for the guest of honor. **Adam Ferrara** noted that Reiner's critical catastrophe *North* "went straight to eight-track," while Crystal observed that "the *us* in *The Story of Us* were the only two people that saw the movie." Billy himself didn't get off unscathed. While discussing the lack of star power at the event, roast master **Michael McKean** smirked, "Billy originally planned to appear on videotape, but circumstances forced him to join us in person."

Sweet Smell of Marisa Berenson

Not only does **Marisa Berenson** know how to preserve her legacy as a looker, but she knows how to peddle it to the public as well: She's developing a new line of anti-aging skin-care products. "I've been into holistic medicine since I was young," she explains. The products will contain ingredients harvested in France only one month out of the year and patented exclusively for her as-yet-untitled line. Berenson also plans to launch a signature perfume—"a special blend I've been using forever." Although the fragrance possesses no anti-aging properties that we know of, Berenson claims that "everyone from air hostesses to cabdrivers stops me to say how delicious it smells."

Modeling Duo Doing Remodeling

Who says that models aren't smart and handy? Married **Donna Karan**-campaign stars **Mark Vanderloo** and **Esther Canadas** are budding do-it-yourself real-estate moguls. "They've bought three places in three years," says Halstead Property Company's **Robin Horowitz**, who with her broker sister **Nancy Horowitz** has sold the couple's three fixer-uppers: a place on lower Fifth, a Gramercy Park penthouse, and a prewar condo on Park Avenue South. But to offset all those movers' fees, the couple has made a tidy profit on each sale. Their secret? Vanderloo, who was a carpenter before he went pro as a beautiful person, did extensive household remodeling himself. They sold the Park Avenue condo for $1.5 million to the first person who saw it—public record shows that the models had paid just $925,000 for it two years back. The enterprising duo is now looking for a loft.



Additional reporting by Carl Swanson, David Amsden, and Abbey Goodman.

Photographs: top, Henry McGee/Globe Photos; bottom, Corbis Sygma.

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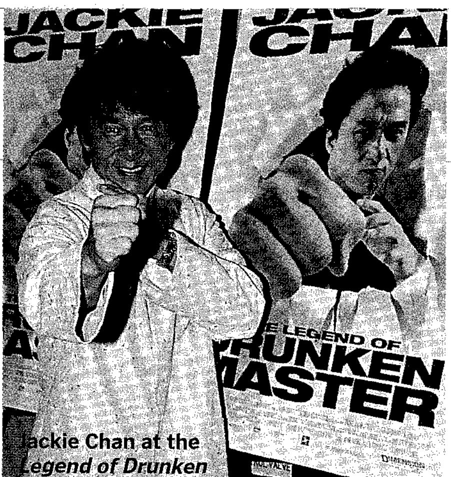
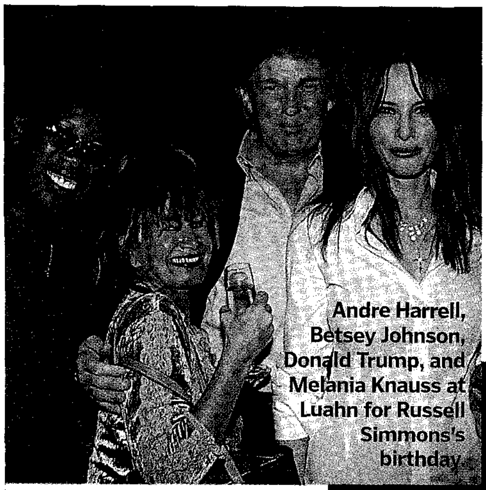
The SITI Company, photo by Richard Trigg; Cloud Gate Dance Theatre of Taiwan (inset), photo by Yu Hui-Hung.

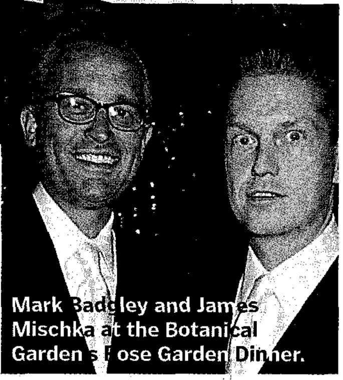
Scene



Jackie Chan at the *Legend of Drunken Master* premiere at Loews Astor Plaza.



Andre Harrell, Betsey Johnson, Donald Trump, and Melania Knauss at Luahn for Russell Simmons's birthday.



Mark Badgley and James Mischka at the Botanical Garden's Rose Garden Dinner.

Laura Dern at *Dr. T & the Women.*

Michael Jordan and Charles Barkley at the Waldorf-Astoria for the Great Sports Legends dinner.

Farrah Fawcett at the screening of *Baby* at Sutton Theater.

Alexander McQueen and Suzanne Bartsch at the Hudson opening.

Chantal Miller and Pia Getty at the Angkor Wat Revisited benefit at Cipriani.

Marisa Tomei and Jenifer Estess at Project A.L.S.'s dinner at the Metropolitan Pavillion.

Strung Out

There were about three high-strung guests for every paparazzo at the Ziegfeld Theatre premiere of Robert Altman's *Dr. T & the Women* on October 10. "That light is blaring *right* into my face," **Shelley Long** snapped at a CNN cameraman in the lobby. "I'm not nervous about the movie," she said as she escaped upstairs t the theater. "I'm nervous about these cameras and flashbulbs!" As **Laura Dern** showed off her Chanel beade coat to **Kate Hudson**, shouts of "Farrah! Farrah!" filled the lobby, and **Ms. Fawcett**, disoriented by the gauntlet of flashbulbs she had to run, put a hand to her head and sighed, "So *many lights* . . ."

Revelers were still rattled at the New York Public Library after-party: "Where was the free popcorn at this screening?" carped *Manhattan File*'s **Cristina Greeven** befor galloping off with baby socialite **Casey Johnson**. As frantic fans were pushed back by enormous security guards who all but obscured a cowering **Richard Gere** from view a trembling **Gilbert Gottfried** gestured toward **Penn Jillette**, sans Teller, and screamed, "Robert Altman brings *magic* to the movies!" Even food and drink failed to provide the requisite relaxation. "That' not edible!" shrieked a caterer to a pouty young lady about to wrap her lip around a cinnamon stick. Across the way, a security guard was barking, "This is a *library*!" to a fat cat furiously slurping on a cigar. As if on cue, a glass overflowing with Stoli and cranberry promptly shattered against the marble floor. DEREK DE KOF

Photographs by Patrick McMullan

Laura Dern photo by Walter Weissman/Globe Photos

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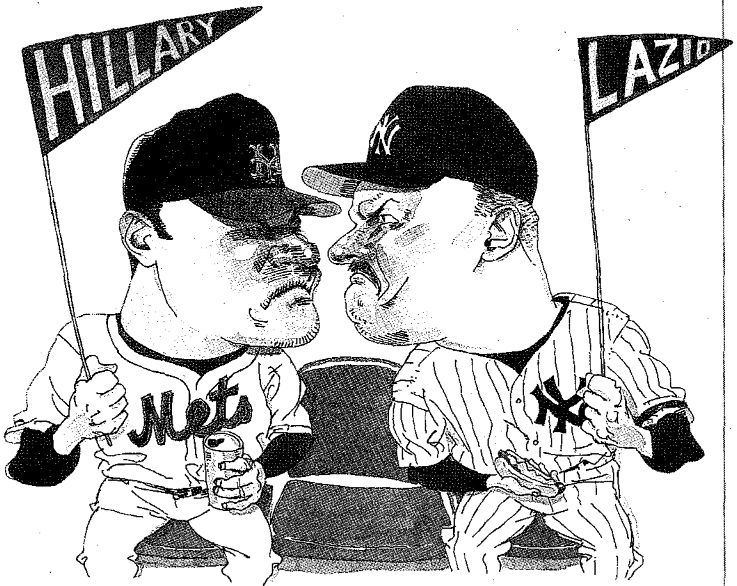


Vhen Hillary Clinton put on . Yankees cap last June, in he early stages of her Senate ampaign, it was seen as the eight of political pportunism—never mind hat Clinton could cite a 992 Washington *Post* artile that said she followed oth the Cubs and the Yanees as a girl. As it turns out, er choice of headgear really vas a big mistake—but for n entirely different reason.

Hillary Clinton should have vorn a Mets hat. Among Mets fans, the Senate race is a lowout: Clinton 57 percent, azio 39 percent, according o a poll conducted by Global trategy Group and the olling Company for *New ork*. Lazio holds a slim lead, 6 to 44, among Yankees ans. As baseball's most rancorous rivalry heats up in the postseason, there's more than a Subway Series at stake.

Mets fans' support of the Clinton campaign is by no means official policy. "I'm surprised," says Mets marketing director Kit Geis. "Lazio is from Long Island, and so is nearly a quarter of our fan base—a close second to Queens." Not only that, but Lazio, who was photographed a couple of weeks ago hugging Mets manager Bobby Valentine at Shea Stadium, comes by his Mets allegiance honestly. "I went to a Mets playoff game in 1969," he told me last summer. "In '86, I was a Keith Hernandez guy. I liked that Keith was a good clutch hitter, kinda graceful, had a good glove, not really flashy, but dependable."

The poll reveals some demographic clues to the baseball fans' political affinities. Half the Mets fans are between the ages of 35 and 54, making them baby-boomers like Clinton; Yankees fans are younger, with half of those polled under 44. Yankees fans are more Republican (32 to the Mets' 23 percent), wealthier (15 percent claiming incomes above $90,000 a year, compared with 7 percent of Mets fans), and less Jewish (9 to 15 percent).

"A Yankee fan is a traditionalist," says a 46-year-old electrical contractor standing in the beer line at Yankee Stadium last week, wearing a Yankees hat and warm-up jacket.

>

Talking Points

The Six-Second War

As two men unfolded a banner at the pro-Israel rally near the U.N. last week, two women stopped in shock. It said, in spray-painted Hebrew, WE WANT WAR. "It's easy to call for war when you're standing on 42nd Street!" one woman shouted. "Our sons are in Israel." The men rolled up their banner.

Yes, a New Yorker

We know what George Pataki thinks of the late E. B. White. How about White's position on Pataki? From *The New Yorker*, 1944: "Behold the platform speaker! He grasps the microphone as coolly as though it were a broom handle in his mother's kitchen . . . His words leap across rivers and mountains, but his thoughts are still only six inches long."

The Replacements

There may be a surprise winner if actors and writers strike next March: broadband video. Next spring's contract deadline will arrive just as a critical mass of users begin getting high-speed Internet service. "All these creative types will be running around New York and L.A. wondering what to do," says Joel

hotograph: New York Times Co./Archive Photos. Illustration by Joe Ciardiello.

Talking Points

Kotkin, author of the forthcoming *The New Geography: How the Digital Revolution Is Reshaping the American Landscape.* "And making movies for the Net is not unionized. It's the same way wars increase technology."

Out, Damned Spot!

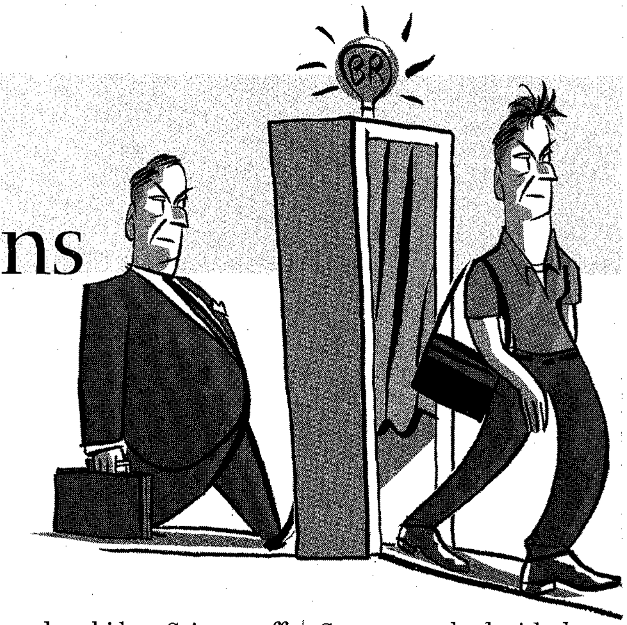
Al Gore was slammed for his lousy makeup in the first debate. (The *Times* said he looked like a "big wickless candle.") But give him credit for getting that pesky bald spot under control. "My guess is he's using a cosmetic cover-up," says Gersh Kuntzman, author of the forthcoming *HAIR! Mankind's Historic Quest to End Baldness.* "He didn't have a hair transplant. The bald spot is still there, sort of. It's a spray-on, or a rub-on, or a tap-on product. There's one—it's tiny fragments of sheep hair that have a static charge opposite to your hair's. You tap it on like you're using a saltshaker."

Pseudo Punditry

One fan's posted response to the demise of Pseudo.com, the famously smug streaming-media company that shut down for lack of financing last month: "You are all a bunch of spoiled, arrogant, conceited thieves who robbed your investors blind. So how much missing equipment *is* in your apartments? Go to hell all of you. PS—good luck in the real world."

Office Culture

Banana Republicans



"Putting on a suit was like putting on a uniform; it got you in the right mind frame," sighs a trader at Credit Suisse First Boston. "I mean, they wouldn't let the guys in the NBA run around in their own shorts." As it happens, some of the companies issuing casual-Friday-every-day mandates have no intention of letting employees run around in their own shorts, either. They've gratefully seized a proposal by Banana Republic to standardize the khakis and pullovers of the new dress code—to create, in effect, the suit of the new millennium—and invited the canny clothier into their offices to do it. "A lot of companies are doing things to address the confusion in the workplace," says a Banana Republic spokeswoman. "But we've taken it to the next level."

To kick off its in-house "stores," Banana Republic treated CSFB troops to a twelve-piece Cuban orchestra and sushi bar, Scient staff was served green-apple martinis "deskside" at 6 P.M., and HBO was treated to a coffee-and-cake spread ("HBO is an 'earlier' crowd," a Banana Republic rep tactfully explained). The highlight of each party was a runway fashion show featuring employees who strutted the catwalk while their co-workers jeered them on.

Soon, conference rooms were transformed into sample sales: tables piled with V-necks, racks full of purple shirts. The CSFB "store" filled with traders fondling sweaters while a techno beat thumped in the background. Some consulted with the on-site tailor; others scheduled fittings with perky, headset-wearing Banana Republic employees. Sure, stock was low ("There were thirteen other people my size trying on the same shirt," one guy grumbled), and one style of pants were available only in "short," so everyone emerged from the fitting rooms in high-waters. But at least it was all 20 percent off. Which wasn't enough for one enterprising CSFB trader: "Maybe I'll just take them off the mannequins at night," he schemed, "when no one's around."

LAURIE SANDELL

BASEBALL *continued from page 19*

Down in the $70 field-box seats with his dad, 36-year-old printer Mitch Katz says, "Yankees fans are more rooted. The Mets moved in on somebody else's turf—*just like Hillary.*"

Dr. Laura Popper, 54, is a pediatrician, not a psychiatrist, but she has a firm analysis of her fellow Mets diehards. "Mets fans are the progressive good guys, and the Yankees fans are the fascists," she says. "If they're voting for Lazio, they deserve him."

Something more powerful than any policy position cements the Mets-Clinton axis: Rudy Giuliani, known in the immortal words of Mike Lupica as "the Yankee mascot." For Mets fans, seven years of Giuliani's satin-jacketed boosterism has been awfully hard to take, and during the Mets' first-round playoff series with the San Francisco Giants, the mayor gave Mets fans one more cattle prod toward the Clinton-for-Senate lever. With the tense third game of the series deadlocked after nine innings, Giuliani left to go to the Yankees game. For Mets fans, this was the political equivalent of Roger Clemens beaning Mike Piazza. There's a long tradition o jeering politicians at sporting events, but the next day, when Giuliani arrived—late—for last Sunday's game and then took a box seat next to the *Giants'* dugout, the booing was the most visceral I've ever heard. Rick Lazio had better hope that sound doesn't resound in the voting booths next month.

Illustration by Tom Bachtel

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Social Justice

Artful Dodgers

While the Sotheby's scandal's ndgame commenced fficially with Dede Brooks's uilty plea and accusation of ormer chairman Al Taubman n October 5, she has been preparing for it for some ime. Brooks, the former Sotheby's chief executive, moved swiftly after the crime was revealed to shift a few key ssets. In March, she and her husband bought a $4.23 million oceanfront home in the Wasp enclave of Jupiter sland in Hobe Sound, Florida. Florida's homestead law conveniently prevents houses from being seized in bankruptcy proceedings.

For Brooks, a Yale-educated golf fanatic who grew up on Long Island's North Shore, Hobe Sound will provide familiar comforts. "Even after jail, Dede will still have a very privileged life," notes a jaundiced observer, adding that Brooks frequents the exclusive Jupiter Island Club.

"Her circle and Al's don't really overlap," observes a young decorator with a similar background. "She'll retreat to Waspdom. With Waspy people, no matter what you do, it's okay so long as you are one of them."

Though Taubman may be blamed for Sotheby's troubles by Wasps, he is unlikely to be left out of the social whirl in more cosmopolitan Manhattan. A bon vivant, Taubman has spent decades cultivating the rich and titled with globe-girdling sporting trips in his private jet.

"A lot of people are sympathetic to him," says a patrician writer. "This Sotheby's stuff seems such small potatoes. It's not a crime against humanity."

That seems to be Taubman's own view as well. "Alfred thinks he is above it all," says a socialite with houses in New York and Palm Beach. "When Dede pleaded guilty, he told me, 'See! I told you I didn't know anything about it,' even though Dede pointed the finger at him."

Taubman may yet avoid jail. The government has to prove a difficult, one-witness case, and a judge may take pity on him, since he's 75 and in poor health. But if both go to jail, the mentor may fare better than the protégée. "The scandal is," a friend of Dede's says, "if Alfred goes to jail, it will be in one of those nice country-club jails in Florida. Dede will probably have to go to a maximum-security prison like where Jean Harris went." Actually, there *is* a Club Fed for women. Take heart, Dede—it's in Danbury.

CHRISTOPHER MASON

Legal Code

Attorneys' Fee-for-All

Over the years, one of the more successful firms in the stunningly lucrative field of class-action lawsuits has been New York's Milberg Weiss Bershad Hynes & Lerach. In January, Milberg Weiss were the co-lead attorneys in a suit against the NASDAQ market-makers that was settled for slightly more than a billion dollars. The attorneys split a pot of $143 million in fees. It's interesting that the first thing David Boies did when he left Cravath was to become a plaintiff's class-action lawyer," observes securities litigator Jorn Holl.

Milberg Weiss's most recent effort, against Oxford Health Plans, however, has left it reeling from a sucker punch, couresy of New York's Sullivan & Cromwell. In a filing in federal court, Oxford's attorneys, led by Sullivan & Cromwell, claim hat Milberg Weiss submitted "misleading" affidavits on behalf of two clients to "create the appearance that they had suffered substantial losses from trading Oxford common stock" when, in fact, one client actually made a huge profit while the other suffered a much smaller loss than alleged.

Why might Milberg Weiss have done such a thing? Under the law, the guy with the biggest losses gets priority in the race to be named lead plaintiff, and his firm gets to be lead counsel. If Oxord settled the 50 pending class actions for $50 million, the lawyers could walk away with as much as $20 million.

Milberg Weiss denies manipulating its clients' losses, atributing the discrepancy to arcane accounting principles. In a court filing, it accuses Oxford, through Sullivan & Cromwell, of "outrageous and unfounded accusations." "S&C is just mad," Holl observes tartly, "because Milberg partners make more money than they do."

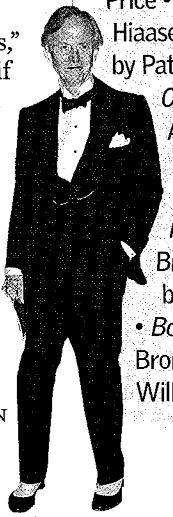
CAMERON STRACHER

Talking Points

Political Payoff

Eric Hines, a retail buyer from Arlington, Texas, knows an investment when he sees it. Last year he bought the domain name hillarysucks.com, in a strictly buy-and-hold play. "A lot of anti-Hillary people have e-mailed me bids for, like, 5 cents, saying she's not worth anything. Best bid I got was $1,000, when Giuliani was in it," he says. "Now I'm just waiting it out. Even if she doesn't run for president, she's sure to infuriate enough people in the Senate to make the domain name valuable."

The Tom Wolfe Literary Acid Test

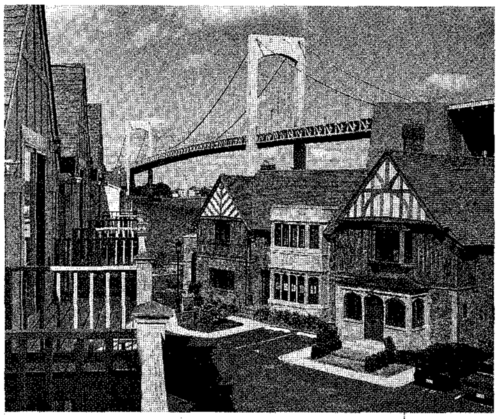


In his feud with Norman Mailer, John Updike, and John Irving, Tom Wolfe declares their literary aesthetic exhausted. So what contemporary writers *should* we be reading? In "My Three Stooges," an essay in his new *Hooking Up*, Wolfe provides a top-ten guide to the kind of Zolaesque fiction he champions: *Fields of Fire*, by James Webb • *Clockers*, by Richard Price • *Strip Tease*, by Carl Hiaasen • *The Great Santini*, by Pat Conroy • *The Golden Calves*, by Louis Auchincloss • *Waiting to Exhale*, by Terry McMillan • *Table Money*, by Jimmy Breslin • *The Choirboys*, by Joseph Wambaugh • *Bombardiers*, by Po Bronson • *Ruby Red*, by William Price Fox.

hotographs: top, Marina Garnier; bottom, Henry McGee/Globe Photos.

Price Queens

With millionaires practically getting priced out of Manhattan, brokers are trying to lure the rich across the river to Queens.



DOUGLAS ELLIMAN IS SELLING a $3.5 million duplex penthouse it's feeling a little conflicted about. Sure, the place has four bedrooms, two balconies, floor-to-ceiling windows, and 180-degree views. But the company doesn't include it in its Treasury of Fine Homes brochure, apparently because it's in Forest Hills, Queens. Not exactly Archie Bunker's neighborhood, but still more the territory of successful contractors than *Sex and the City* strivers.

Is it possible Queens is the next stop for the city's upper-class refugees? Manhattan's brokerages are hoping so. The William B. May Company, which was an early adapter in brownstone Brooklyn, too, has been marketing the 1924 waterfront estate of Arthur Hammerstein in Beechhurst (pictured). It's been divided up into townhouses that fetch up to $780,000, says the broker, Cesar Guevara. "They would have to pay double in Manhattan, if not more," he says. "When they come to me, they've exhausted the possibility of living elsewhere."

"If you're buying a million-dollar condo in Manhattan, why not go out to the boroughs and own your home?" asks broker Patrick Mazza of First Choice Real Estate, whose 70-year-old Tudors in Forest Hills are a popular choice among diplomats. "There are certain stigmas, but that is with people who are not familiar with Queens." Still, he says, "there is no problem selling these houses. There are buyers lurking to get in."

Elliman broker Brad Poster, who's selling the $3.5 million penthouse, is on lurker patrol. "It sounds expensive, but it's a bargain," he says. The condo, in the eight-year-old Pinnacle high-rise, has been on the market for about three months, and the price has been lowered a million bucks. "It overlooks Flushing Meadow Park—you can look out the window and feel like you're in Trump Tower overlooking Central Park," Poster suggests. "It's for the person who wants Manhattan." AMANDA MAY

On the Move

Schwab Invests in Co-op

With NASDAQ deflating, perhaps San Francisco-based online-brokerage pioneer **Charles Schwab** has decided that it's safer to invest in Manhattan real estate. Brokers say that he's signed on to buy a $5.8 million penthouse at 834 Fifth Avenue, home of Jets owner Woody Johnson and ex-Sotheby's chairman Alfred Taubman. "It's a weird little apartment," says one broker of the 1,900-square-foot pad. "It has this little terrace off the bedroom, a tiny kitchen with a skylight, and a roof terrace that you get to through these stairs in a closet." It was cited in an August front-page story in the *Times* as an example of how prices were down after its asking price, $7.9 million in the spring, was reduced twice. ("We were testing the market," explained Hall Willkie of Brown Harris Stevens.) Brokers say Schwab, who was working with William B. May's Roger Erickson, "wanted a power building." The power co-op board has yet to meet on his application. BETH LANDMAN KEIL

Big Deals

East Village

246 East 5th Street. 1-bedroom 1-bath, 320-square-foot house. Ask: $395,000. Sell: $370,000. Four weeks on market.

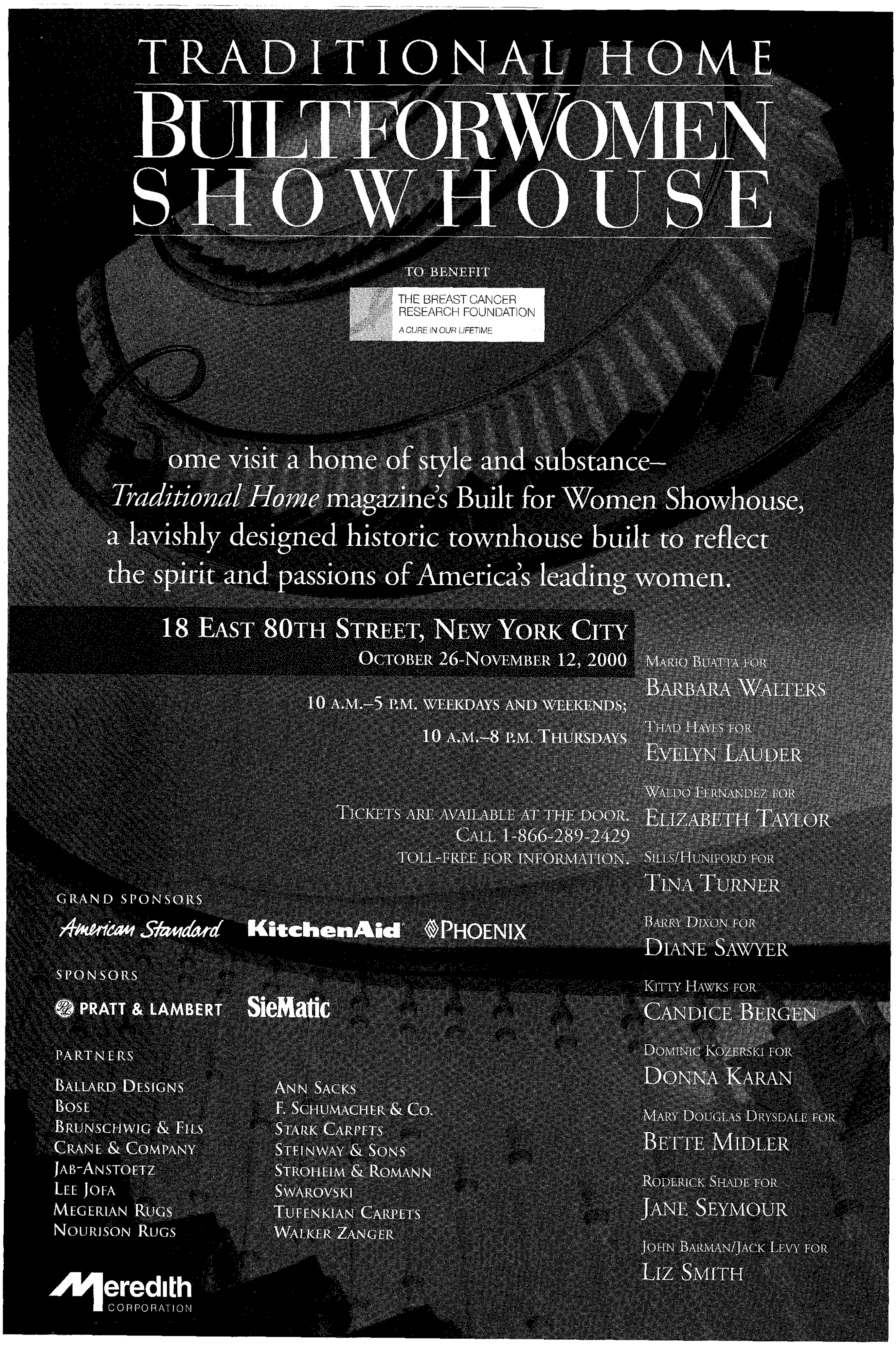
"IT'S LIKE LIVING IN A TREE house," says Douglas Elliman's Sylvia Morton of the tiny carriage house just off the Bowery that she sold to a young couple. Built in the 1840s, it has a large, arched window over the entrance, where the horses used to clatter in, and a huge skylight over the second-floor bedroom. A pattern of lucky pennies on the façade dates from the pre-*Rent* days of the East Village. It's only sixteen feet wide and there's no garden, but there's a usable cellar for subterranean expansion. "To have a little house for that price is amazing," Morton says. "We priced it like a one-bedroom co-op and added a bit more for the romance." TARA PEPPER

Murray Hill

155 East 35th Street. 2-bedroom, 2-bath, 4,800-square-foot house. Ask: $2.1 million. Sell: $1.85 million. Six months on market.

THIRTY BLOCKS UPTOWN, this larger carriage house is adjacent to the historic mews of Sniffen Court. It maintains its usable indoor driveway—perfect for the seller, a commercial photographer who used the horse space as a studio for 30 years. He lived with his family upstairs, says Massey Knakal's John Ciraulo, who sold it. The new owner isn't going to bunk any horses, so he plans to renovate to add more room for people. JOY ARMSTRONG

Photographs: top, Sean Hemmerle; bottom, Chris Buck/Outline



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Style

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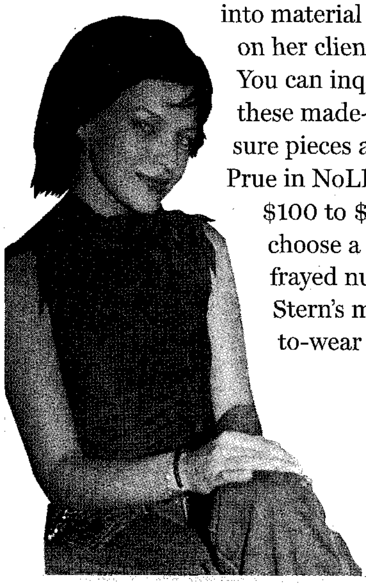
Smart Set

Lola Ehrlich

Lola Ehrlich might have the same first name as the heroine in Barry Manilow's "Copacabana," but she does not share the affinity for yellow feathers in her hair. Instead, the milliner (pictured) prefers the cloches, bucket hats, and fedoras she designs—and if Fashion Week was any indication, so do stylish skulls about town. Her fedoras ($80–$500, available at Bergdorf Goodman) trumped the beret as the topper of choice among stylists. "I've always done fedoras," says Ehrlich, who's been a hatmaker for eleven years. "It's a great hat if you have uneven features. I can cover all of humanity with a fedora."

Rough Trade

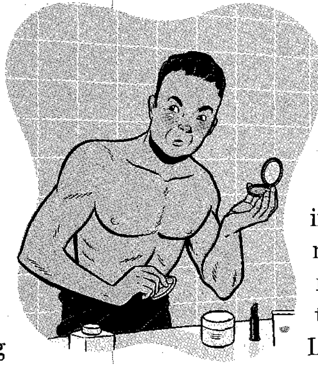
The word *couture* is usually reserved for beaded gowns with ruffled underpinnings and silk-embroidered tulle skirts, not T-shirts with crude hems, raggedy seams, and snagged fabric. But Molly R. Stern's roughed-up m.r.s line of T-shirts and dresses (skirts and jackets debut this fall) is changing the definition—with a little help from fans like Milla Jovovich (pictured) and Gisele Bündchen. Stern works as a makeup artist by day and spends her free time perfecting spiral stitches sewn into material while it's on her client's body. You can inquire about these made-to-measure pieces at Hedra Prue in NoLIta—or, for $100 to $250, choose a torn-and-frayed number from Stern's m.r.s ready-to-wear line.



Test Drive

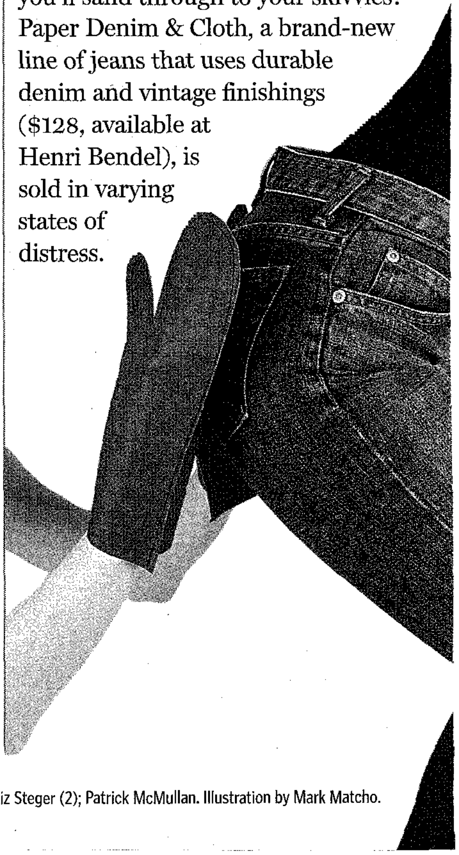
It's *not makeup*. Aramis's new Surface skin-care line is a set of "self-improvement tools" that are "undeniably masculine." So why does it take me twenty minutes and the help of two women to put the stuff on? There are four creams and gels ($20 to $35) and three shades of concealer ($15 each), all designed to even out the tone of my skin, hide blemishes, and—yes—give me the ruddy glow of a guy who's been tooling around the back nine all day. I was worried that I might look too much like Liberace's chauffeur, but a male co-worker took one look at me, cried, "I could use that!," and started smearing my Skin-Smoothing Gel under his eyes. The rest of the world wasn't as impressed. When I took my new look for a spin at a *Vanity Fair* party that night, not one person told me how pretty I was. Finally I went to the bathroom and threw on more blush—or rather, Healthy Look Gel. The extra dash of color must have done the trick: A few minutes later, at a party at Brasserie 8½, a woman walked right up and asked my name, "because you have an interesting face."

IAN SPIEGELMAN



Dust in the Wind

Last year's dirty-denim craze is being replaced by this season's dusty one. Alongside stacks of stiff, dark jeans, A.P.C. (131 Mercer Street; 212-966-0069) has placed its Kit D'Usure, a cardboard box that houses two sandpaper mitts and a cheeky book detailing how to rub your butt and knees for the perfect aged-denim look ($12). Afraid you'll sand through to your skivvies? Paper Denim & Cloth, a brand-new line of jeans that uses durable denim and vintage finishings ($128, available at Henri Bendel), is sold in varying states of distress.



Photographs: clockwise from top left, Jonathan Ragle; Liz Steger (2); Patrick McMullan. Illustration by Mark Matcho.

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Craig Horowitz WORLD AFFAIRS

What's Left?

After the violence, many of Israel's longtime peace advocates are wondering whether they've been duped. But others ask: Is there another option?

EVEN OVER A SCRATCHY INTERNATIONAL phone line, there was no mistaking the sadness in Yuli Tamir's voice. It was well past midnight Israeli time, and Tamir, a Cabinet minister, had just gotten home to Jerusalem after a long, difficult day struggling with the crisis. There were conversations with people in Nazareth, trying to hold things together, and meeting after meeting with other government officials.

Tamir was tired, but what I heard in her voice was not fatigue. It was frustration, an acknowledgment that after more than two weeks of horrific confrontations between Israelis and Palestinians, peace (despite seven excruciating years of Oslo and Camp David and one brief moment last summer when a deal actually seemed possible) was once again a distant illusion.

"I am very worried, but unlike most of my friends, I don't think the left is dead and I don't think we should regret our ideology or our dreams," said Tamir.

"Everything will certainly be much harder now and much more painful. An enormous amount of rebuilding will have to be done—not just on the left, but of all internal relationships in Israel. And I must say we are deeply disappointed and irritated with Arafat. I would like to just shout at him, 'You're an idiot. You had the best deal imaginable on the table in front of you. Why didn't you just take it?' "

It's not that people on the left like Tamir didn't understand who they were dealing with. (Remember Yitzhak Rabin's reluctance to even shake Arafat's hand on the White House lawn?) Rather, they feel like they've been blindsided because they believed that Arafat and the Palestinian people had finally recognized the only way to improve their lives was to reach an accommodation with Israel.

"We are going to be next-door neighbors forever, so we have to sort out a modus of co-existence," says Amos Oz. **"There is no alternative to this."**

But then, stunned, they watched Arafat walk away from an offer of nearly 90 percent of the West Bank, a piece of Jerusalem, and international jurisdiction over Muslim holy sites. And they watched as the orchestrated violence of the past two weeks exploded across the country, with Arafat initially unwilling and then probably unable to control the forces he unleashed.

Now Israel's left is reeling, wondering, perhaps for the first time since Peace Now was formed in 1978, whether compromise with the Palestinians *has ever* been possible. Virtually overnight, the classic questions of the right are now being asked by those on the left: How can you make peace with someone who doesn't want it? How can you negotiate in good faith with someone who doesn't honor agreements and resorts to violence at every difficult juncture?

"The so-called peace process has been a snare and a delusion," says Frank Gaffney Jr., a former member of the Reagan State Department and the head of the Center for Security Policy in Washington. "The left's premise has been that the Palestinian leadership and its followers were reconciled to a peace with Israel. Well, it's just not true, and it hasn't ever been true."

Symbol clash: Joseph's Tomb in Nablus.

The problem with this long-held position of the hawks, even now, as events threaten to spin out of control, is that it leaves Israel no options beyond an endless occupation and a permanent state of war. What's the alternative to negotiation? A return to the days of the *intifada*? Does Israel go in and retake the territories, kick out the Palestinian Authority, and send them back into exile? And even if that happened, then what? Population transfer?

"Look, what should be done is very clear," says Morton Klein, president of the Zionist Organization of America. "I told Barak last year and again four weeks ago that I thought he should hold a press conference and, in sadness, not in anger, say that Israel looks forward to sitting down with the Palestinians and negotiating. As

Photograph by AP/Wide World Photos.

oon as they start arresting terrorists nd keeping them in prison; outlaw Iamas; stop the flow of illegal weapons nto the territories; and change their ulture of vicious hatred of Jews by alering their textbooks, their radio and 'V broadcasts, and their speeches. Of ourse, he didn't listen."

In the long run, the left is not likely to isten, either. Nor is it likely to draw the asting lessons from the current crisis hat those on the right believe it should. This is a fight against Jews and Julaism," Klein says, "not a fight to estabish a Palestinian state."

Though this view would once have een anathema to those on the left, hings change. The stunning violence, he apparent depth of Arab hostility, nd Arafat's renewed popularity in the rab world for standing up to the Isaelis have all eroded the left's resolve.

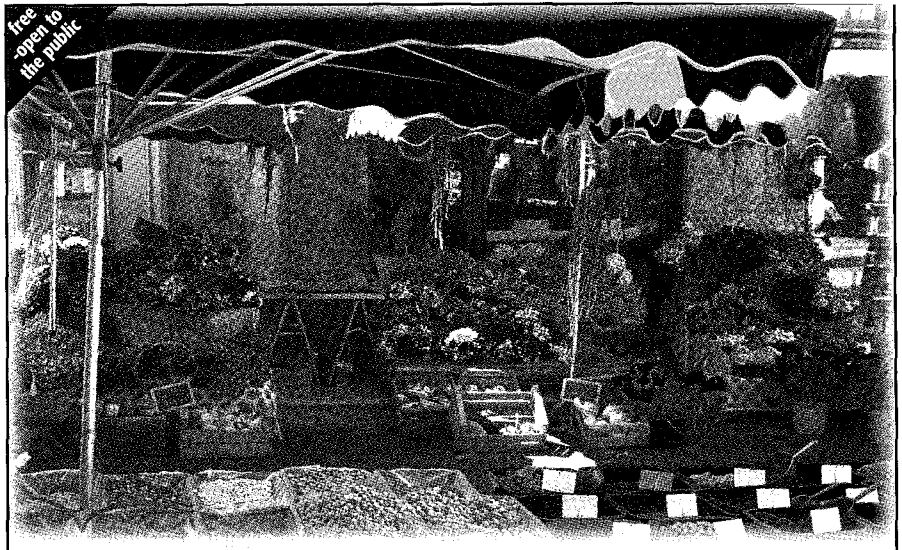
"There are some people in the Israeli eace movement who have been so biterly disappointed," says writer and acivist Amos Oz, "that they now just hrug their shoulders and talk about ndless fighting or hopeless conflict. I, owever, don't share that view."

But even Oz, the brilliant novelist vho has advocated a two-state solution ince 1967 (when it was practically iewed as treason), admits he's been orced to search his soul and re-examne his beliefs. Despite the shock of the vay things have gone, Oz came to the ame conclusions he's held for 30 years.

And the simple reason might be alled the politics of inevitability. "We ave to live like two families in the same ouse," he says. "I believe in English it is alled a semi-detached house. We are oing to be next-door neighbors forevr, so we have to sort out a modus of coxistence. There is no alternative to his. Violence or no violence. Whether he enemy is sweet or whether the eneny is terrible. Whether he is reasonable r unreasonable. This is not about a love ffair, and this is not about having a oneymoon. It is about life and death."

As difficult as this position is to hold ight now, Oz is a realist. He doesn't rust the Palestinians, but he doesn't beieve this is about trust. It's about contructing an agreement and an apparaus to maintain it. It's about finding a vay to solve the insoluble.

"It's important to remember that a najority of Israelis and Palestinians now what the bottom-line solution will e. The question is, how much blood nd suffering and tears will be shed beore this solution is achieved? Put it this vay," he says finally. "I'm an optimist vith no timetable." ■



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James J. Cramer THE BOTTOM LINE

Soldier of Fortune

This market will get worse before it gets better, and the smart thing to do is just sit it out. But if you can't, there is one way to make it work for you.

IN THIS MARKET, YOU HAVE TO SELL THE hope and buy the despair. In other words, short the up openings, then buy the down closes. And don't go home owning more stock than when you arrived that morning: Overnight risk can't be stomached in this market. It's just too dangerous.

That's the new mantra at Cramer, Berkowitz & Co. during these awful days on Wall Street, when the closing bell can't come soon enough. While some talk lovingly about how buy-and-hold strategies will get them through this minefield intact, and others say, *Don't worry about it, high-quality tech stocks will always prevail*, we simply try to make a few bucks every day without risking too much of our hard-earned capital. We don't like owning stock for more than a few hours in this market. And we love selling stocks we don't own with an eye toward buying them back at lower levels and profiting from the difference. (That's short-selling, for market neophytes.) Capital preservation, not capital gains, is the key to success right now.

Of course, no one—except for those who are always bearish—is publicly willing to give up on this market. There's too much at stake for everybody, from the mutual funds and brokerages to the television and Web folk. People don't want to sell at these "low prices," even though most tech is still valued higher than at any time in history other than the past year. "Don't sell with this much opportunity ahead," the gurus say in unison, despite the massive numbers of earnings "blow-ups" when companies can't meet the expectations they set for themselves just a few months back. So each morning, new buyers come in and bet that the selling is over and we have a bottom.

And we're glad to short them everything they want. We sell them semiconductors and cell-phone stocks. We sell them high-speed-Net-access stocks and dot-coms. We sell them software companies and customer-relations-management stocks. We sell them these securities since we know we'll be able to buy them back at lower prices at the end of the day, because the fundamentals—the backdrop beneath all securities valuation—are eroding, not getting stronger. Most stocks don't reflect that fundamental deterioration right away. Instead, they continue to reflect the hope and optimism that have prevailed for the last decade.

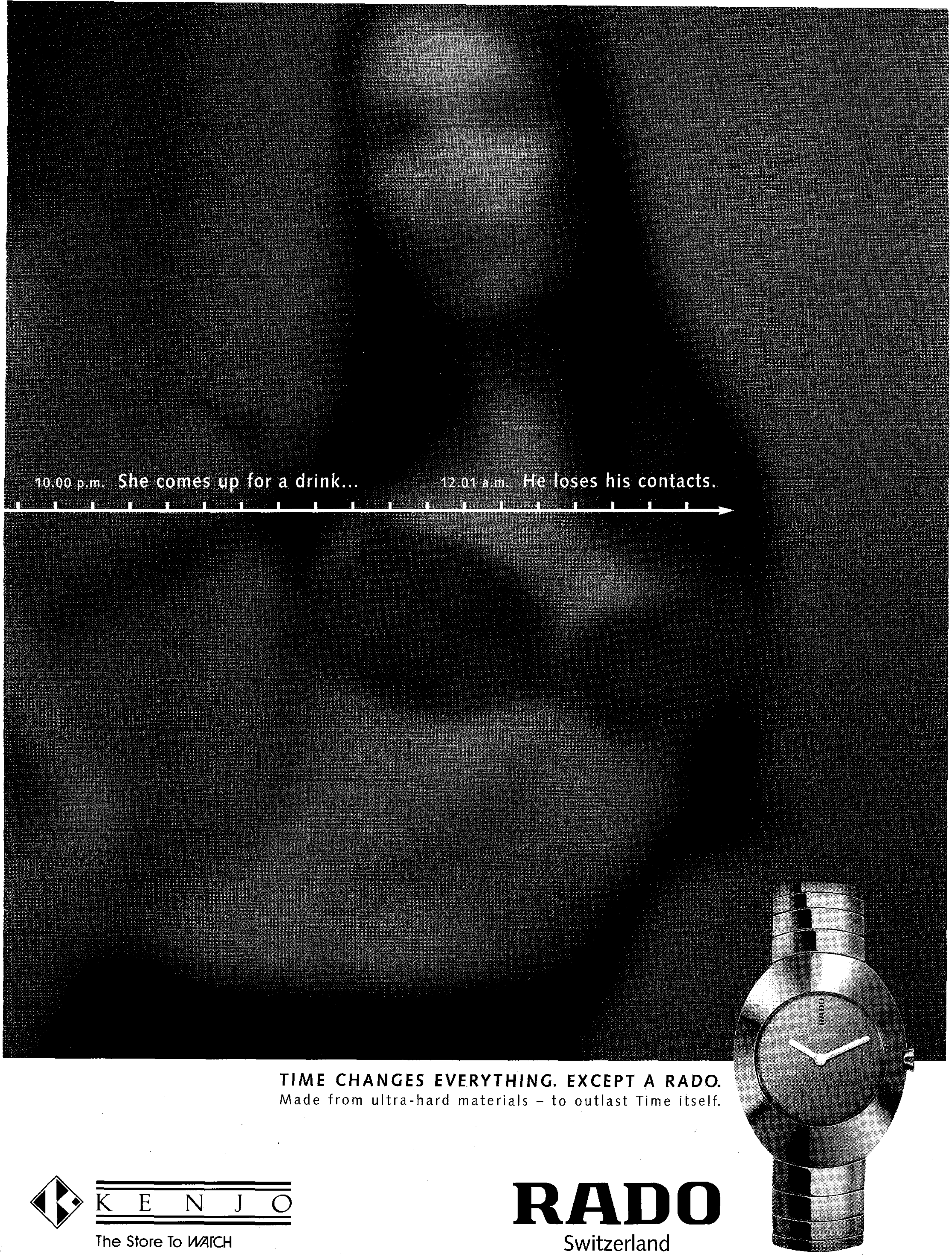
For many of you, I'm sure, our pattern of shorting anything that moves up probably seems too negative. But we have seen this market before. In fact, we have seen this same pattern of hope-in-the-morning coupled with despair-in-the-afternoon one other time. And not coincidentally, it was during the months before this great nineties bull market began. That's right, we are now trapped in the same terrible market that we weathered ten years ago, when stocks of all sizes and types got crushed as the economy ground to a halt around the time of Iraq's invasion of Kuwait. Then as now, oil prices spiked well beyond where people expected them to go. Then as now, we had just come through a phenomenal rise in stock-market prices, after the '87 Crash lows. Now we are coming off years of double-digit returns. Then as now, people expected something good to happen every day, and when it didn't, they sold the stocks they had just bought, and bought other ones.

Of course, war solved the oil problem then. Now it won't be so easy to solve. Stocks are more expensive now and ownership is much more widespread so we have harder and longer to fall. Until this year's spike in oil, I thought we were on track for a 1994 type of market where the Fed raised rates, slowed the economy, and prolonged the bull market. That should have made for one phenomenal buying opportunity. But this summer's petroleum rise, coupled with deteriorating demand for telco equipment and personal computers—formerly the two hottest tech areas—has turned a moderately bearish 1994 scenario into a very bearish 1990-style market.

Continued on page 138

TheStreet.com
Monday's new "10 Questions" feature will be a Q&A with Brian Hayward, manager of the Invesco Telecommunications fund. Don't miss this specialist's insights. Available for free at www.thestreet.com.

Illustration by Jonathan Carlson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Michael Wolff THIS MEDIA LIFE

Fametown

We always suspected celebrity was a place where all the stars know each other and have dinner together. We were right—and it's Ingrid Sischy's hometown.

WHEN INGRID SISCHY FOUND OUT I WAS going to Nice this summer with my family, she had Elton John make us a reservation at a hot restaurant. On another occasion, when Ingrid and I were walking along talking about art and pop culture and I made a point that struck her as something she wanted to pursue, we rushed right over to Jeff Koons's studio to talk about it with him. Then, a few weeks ago, she took me to all the fashion shows. One evening, I went to a screening Ingrid was hosting and brushed up against Uma Thurman. The other day, to make a point about *Interview,* the magazine she has edited for the past ten years, and the artistic and cultural worlds it covers, Ingrid called up the fashion designer Helmut Lang, the artist Francesco Clemente, the independent filmmakers Todd Solondz (*Happiness*) and Kimberly Peirce (*Boys Don't Cry*), and the supermodel Veronica Webb, and they all came over to discuss these issues for a few hours. ("What a group," said the celebrity photographer Patrick McMullan, who poked his head into the room briefly. "I'm so excited.")

Thinking about the life Ingrid leads (and of myself dropped into it), I thought of Fellini's *La Dolce Vita;* but that dwells too much on the emptiness of the glitzy life. Then I considered the Woody Allen movie *Celebrity;* but that's a fairly vituperative vision of this world. Finally I thought of Almodóvar and his sentimental take on fame; he could possibly balance the workaday normalcy of Ingrid's world with, at least for me, its vivid, surreal quality. Imagine having instant access to anybody famous and talented you might ever want to talk to, and, most surreally, finding that they are all very decent-, modest-, humble-seeming people (at least around Ingrid).

I first met Ingrid when *Interview*'s P.R. people were shopping around for a story to commemorate the magazine's thirtieth anniversary. I was interested for two reasons: first, because any magazine that survives so long and in such a consistent form has accomplished something big; and second, because I had absolutely no idea who reads *Interview.* It thrived, but not necessarily by any obvious logic.

At our first talk, Ingrid and I had a college-dorm sort of conversation about our families, our aspirations, and various artistic and moral issues (Ingrid is a South African Jew who immigrated with her family at the age of 9 to Edinburgh and then as a teen to Rochester before going off to Sarah Lawrence). This led to another talk and another and another. I was not unmindful that as the 34-year-old editor of *Artforum* in the mid-eighties, Ingrid was interviewed by *The New Yorker*'s Janet Malcolm; the interview, which became the basis for a two-part profile, stretched on for more than a year. I found I, too, was delighted to keep going. She's warm (almost flat-footedly decent and earnest); she listens; she's motherly; and then there's the fact that she could be talking to someone incredibly famous, but instead she is talking to you. Which is why I am now a year late in taking note of *Interview*'s anniversary and accomplishments.

Ingrid Sischy savors celebrity.

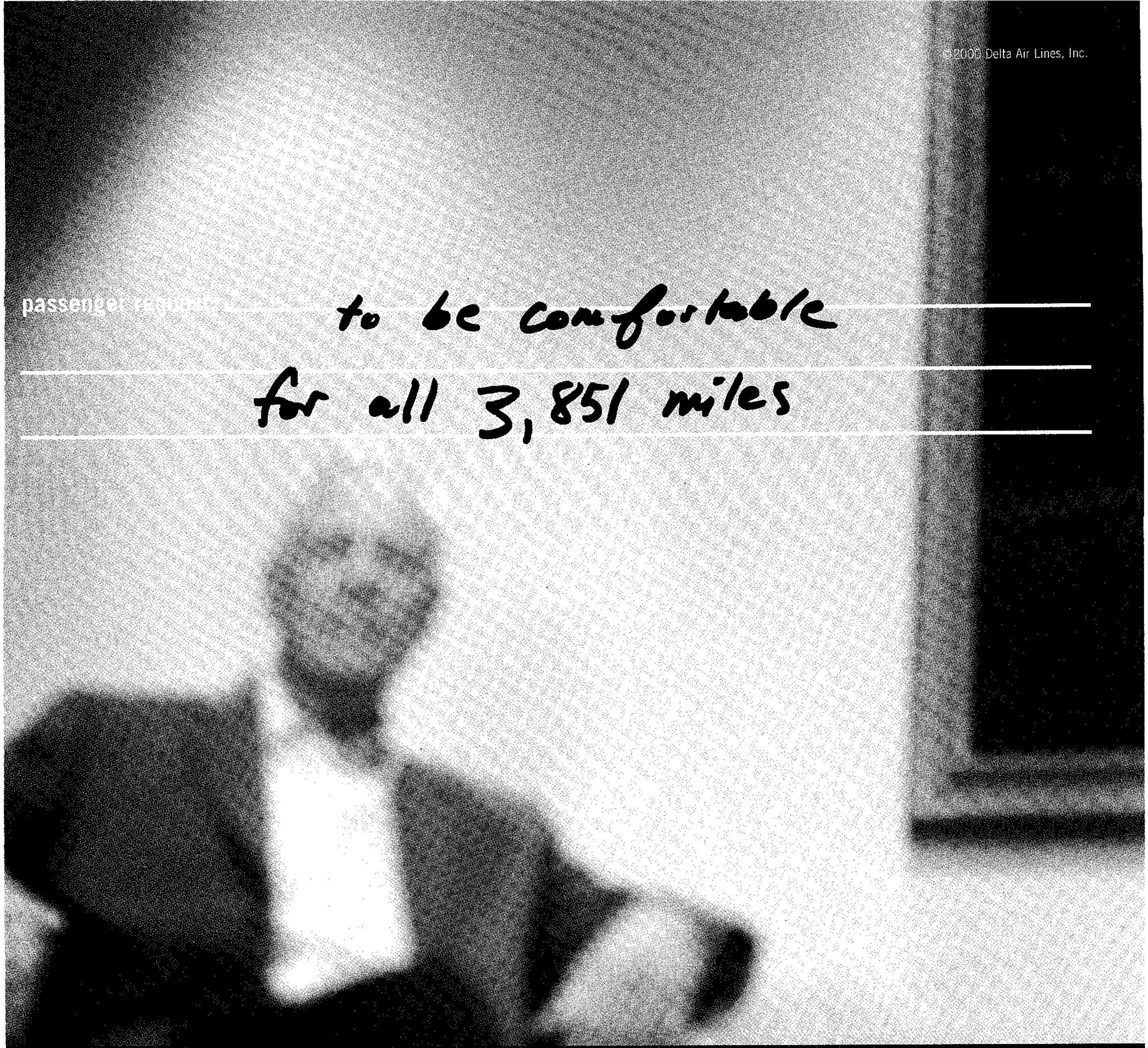
INGRID AND *INTERVIEW*'S PLACE IN THE FAME game is a curious one. Access to celebrities is a complex and expensive process of negotiation and courtship for most magazines, and often involves the exchange of various inducements. But inch for inch, *Interview,* with its fairly paltry 170,000 circulation, and with far less valuable inducements to offer, gets many more celebrities than any other magazine—the hottest ones, the hippest ones, the hardest-to-get, most furtive ones—which seems to piss many other editors off (I'm not the only one who asks: "Who reads *Interview*?").

On the other hand, Ingrid, who resembles one of those normal-people sculptures, the kind that scare you in a museum, by the artist Duane Hansen, is not rich; she is not very famous (a usual perk of hanging around the famous) herself; and, to the degree *Interview* has been a success, it's been a quirky one (many non-*Interview* readers treat it as a faded flower).

Ingrid sets up a dialectic in the world of popular culture in which there are locals—the authentic, indigenous peoples—and then the great mass of tourists. Tina Brown is a tourist, a voyeur, an exploiter, a tour-guide operator, even (indeed, Tina would often ask Ingrid, a *New Yorker* contributor, to bring various hot people to events she was hosting). Whereas Ingrid runs the local paper here in fametown.

For instance, Sean Penn called Ingrid up one day and asked her to have a drink with a musician friend who had just released a record that wasn't doing very well and that the label wasn't supporting. Ingrid said she couldn't because some friends were coming over for dinner, but, she told Penn, his friend could stop by. So that was

Photograph by Roxanne Lowit.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the evening k. d. lang, Julian Schnabel, Valentino, and the photographer Steven Klein, all dining in Ingrid's small place in the West Village, first heard Jewel sing (Schnabel had to run around the corner to his house and get a guitar). And that was how Jewel got her first magazine story, which Klein photographed for *Interview*. This is what happens in a small town.

Ingrid, who at 27 became the editor of *Artforum* and possibly the most influential voice in the rise of a generation of painters that included Schnabel, Keith Haring, Jean-Michel Basquiat, and Kenny Scharf as well as Clemente and Koons, seldom discusses fame itself. She talks about the work, or "the work." It's old-fashioned; it's European; it's like when people took movies seriously—the celebrity as *auteur*. She can talk about Mark Wahlberg with interest. She decommodifies the famous (*Boys Don't Cry* director Kimberly Peirce complains, in our discussion, about other magazines' "using your commodity to sell their commodity").

In a way, Ingrid is the champion of people who you might not immediately think would need a champion. *Interview* is, she says, "where people who choose the life and the world of fame can feel safe." In a sense, *Interview* functions as—and this starts to get at who exactly reads *Interview*—a trade magazine for the famous, or for those who would like to be part of the fame profession (from publicists to casting agents to actor-bartenders to, Ingrid notes, "pretty boys who've just hit town"). She invokes, too, that young person out there in Nowheresville, full of heart and imagination, quite likely gay, who in *Interview* will see his or her escape route and career possibilities.

INGRID, WHO WAS *THE NEW YORKER*'S LONG-time photography critic, describes fame (or the process of fame) as a visual thing. Among *Interview*'s readership, she says, are many photographers and art directors and fashion designers. So what happens, Ingrid believes, is an eye-to-eye thing, or a visual-eye to visual-eye thing. Photographers, because they are given wide latitude and a large palette at *Interview* (working for cheap), inspire other photographers to want to photograph the people they've seen photographed in *Interview*.

When Drew Barrymore was all but washed up in the early nineties, *Interview* did a nude series with her, which got the interest of other photographers ("big-league photographers," notes Ingrid) and caused many other magazines to feature her, thereby reviving her career. Bruce Weber first photographed Marky Mark with his pants below his Calvin-labeled underpants in *Interview*, which became, after this, the emblematic Calvin ad campaign. Leonardo DiCaprio got his first cover photo in *Interview*. So did Lil' Kim and Chloë Sevigny and Christina Ricci and Edward Norton and tons more.

Interview does for fame what socialist realist propaganda sheets in the early part of the century did for revolution.

It's a visual viral thing. It is also, arguably, a visual viral gay thing ("pansexual," says Ingrid), a message *Interview* sends better than other publications .

AT MY AFTERNOON TEA WITH HELMUT, WHO ran his first advertisements in *Interview*, and Francesco, whose work often appears in the magazine, and Todd and Kimberly, both of whom credit *Interview*'s support in the not necessarily likely success of their films, and Veronica, whose post-supermodel life involves writing for *Interview*, I brought up what I find to be *Interview*'s resolute lack of irony.

"*Interview* does for fame what **socialist realist propaganda** sheets in the early part of the century did for revolution."

A funny thing, I thought, had happened. *Interview* began 31 years ago as Andy Warhol's flight of fancy; like his mock films, his mock magazine offered unfiltered conversations, which in no small way celebrated banality ("Hi." "Hi, Andy." "When did you get to town?" "Yesterday." "Any jet lag?"). No irony was Warhol's irony.

Now, while much of that affectlessness remains three decades later, it no longer functions as a comment on itself—not Woody Allen mockery or Felliniesque ennui or even Warholian drollery—but, rather, almost as a clubby thing. This is the way the talented, beautiful, hip, and celebrated talk among themselves. *Interview*, which had opened the doors to introduce celebrities into every aspect of American culture (*Interview* is certainly the godfather of *People* and every publication Tina Brown has had anything to do with), had, in a way, shut the doors. It's the them (the locals) on one side and us (the tourists) on the other.

At tea, everyone sort of agreed that *Interview* represented a kind of club, although no one wanted to call it a club ("a community," someone suggested; "a current," said someone else).

But I didn't get too far with the irony issue, because the conditions for irony presuppose that you're on the outside looking in, or at least you're ambivalent about being on the inside. But at the tea, nobody seemed to feel ambivalent enough about being included here to see the need for irony—or to see its absence. ("The judgment is implied by the context," said Francesco, defending the magazine's tone. "Why does everyone have to be labeled?" complained Helmut. "To allow something to be what it is is also an act of criticality," said Kimberly.)

And then, too, there is Ingrid's wholesomeness. Irony, ambivalence, and modern self-loathing of any sort are not Ingrid's thing; she isn't brittle. She occupies a pretty firmly contented space.

AS I WAS SAYING TO ELTON JOHN (AFTER thanking him for my wonderful dinner in Nice), there is something really down-to-earth about Ingrid. "She isn't a celebrity editor," said Elton, who seemed, I thought, to know a lot about the magazine world (but then, celebrities would obviously know about celebrity magazines). "She isn't a Graydon Carter or Tina Brown or Anna Wintour," Elton noted positively.

In the myth of the celebrity editor, Tina and Graydon and Anna have easy access to the inside, and they use this access to bring a bit of what happens in this world to us. Partly out of their efforts to get the access they claim to have (which is much more difficult than they would like us to think) grows the culture of celebrity, the climbing, promoting, reputation-negotiating (who's in, who's out), and sucking up.

None of this (this "negativity," as Elton says) is part of Ingrid's M.O., or, in fact, her personality. There really is not a sense when you're with Ingrid or even when you're reading *Interview* of celebrities and noncelebrities, or, as they might say in art criticism, hierarchality. In a way, Ingrid and *Interview* occupy a much more generous world than the one in which we live. There are no celebrities in Ingrid's world, because everyone is a celebrity; no talented people, because everyone is talented; no beautiful people, because everyone is beautiful.

But let me run; I have Miuccia Prada calling. ■

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SINGLE IN THE CITY

EDITED BY
MAER ROSHAN

AS THE SHAMELESSLY SEXUAL SAMANTHA ON SEX AND THE CITY, KIM CATTRALL IS PROVING TO A NEW GENERATION OF SINGLE WOMEN (AND MEN) THAT BAD GIRLS DON'T ALWAYS GET PUNISHED. JUST ASK HER HUSBAND.

WOMAN ON TOP

BY LISA DEPAULO

KIM CATTRALL REMEMBERS the precise moment when she realized the power of Samantha. • "You know when I was in the bathroom stall at Limelight?" she asks sweetly. "And I'm sitting on the toilet crying my eyes out? And the other three are outside the stall saying, 'What's wrong, honey? What's wrong?' " • Yes, yes, of course we remember. • " 'Because I've just met the most wonderful, fabulous man, but he's got a three-inch dick—like a gherkin!' " • Cattrall is sipping a cup of peppermint tea at the Three Guys diner on the Upper East Side. "Oh, thank you," she says to the waiter, who stands frozen with her goat-cheese omelette. The sound guy laughed so hard, she adds, that he dropped his boom and they had to

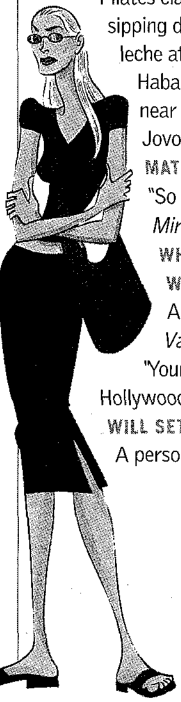
PHOTOGRAPHED BY FIROOZ ZAHEDI

ILLUSTRATIONS BY MAURICE VELLEKOOP

HOT TYPES

A GIRL'S (AND GUY'S) GUIDE TO HUNTING AND FISHING IN NEW YORK

By Carl Swanson



MODEL-ACTRESS-WHATEVER

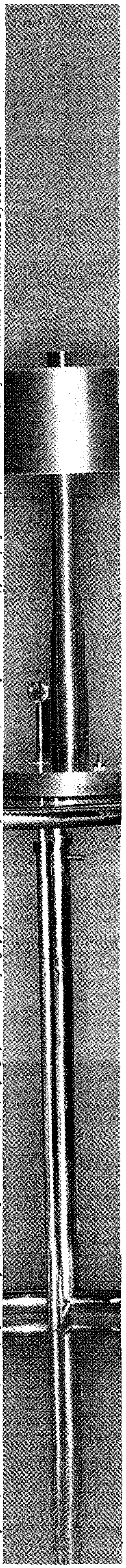
IDENTIFYING MARKS: Ohm tattoo on lower back; rolled-up yoga mat; her "book."

WHERE TO FIND HER: Pilates class at Re:AB; sipping decaf con leche at Cafe Habana; dancing near Milla Jovovich at Sway.

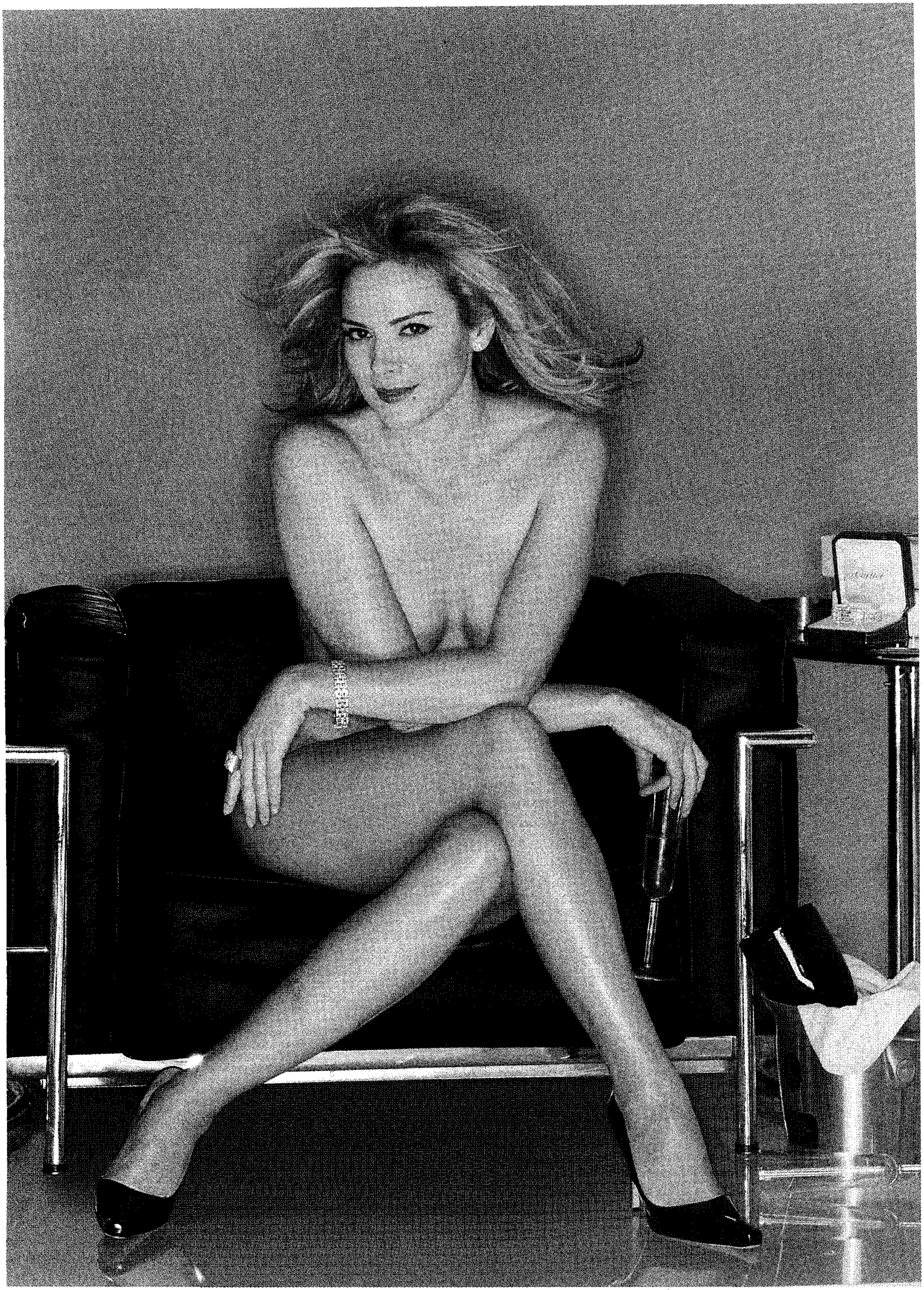
MATING CALL: "So you're from *Miramax?*"

WHAT SHE WANTS: Anyone from *Vanity Fair's* "Young Hollywood" cover.

WILL SETTLE FOR: A personal trainer.



Hair by Oribe/Oribe Salons/L'Oreal; makeup by Mark Hayles/Mark Hayles Cosmetics; prop styling by Linda Keil; styling by Lynn Falconer; shirt by Turnbull & Asser; shoes by Manolo Blahnik; jewelry by Cartier; men's suit and tie by Turnbull & Asser; men's shoes by John Lobb.



RETAIL QUEEN

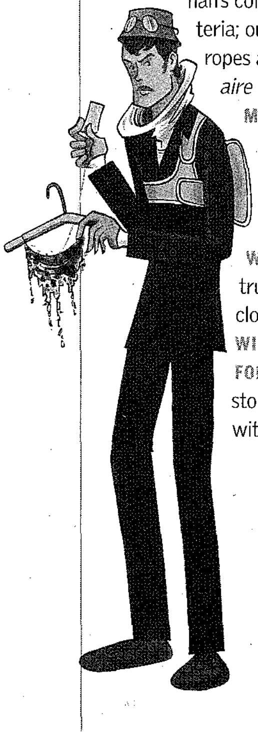
IDENTIFYING MARKS: Zipper-intensive male purse; logo bucket hat; imminently available Prada shoe; Gwyneth's assistant's number on cell.

WHERE TO FIND HIM: B Bar for "Beige"; perusing Simon Doonan's column at Cafeteria; outside the ropes at a *Visionaire* party.

MATING CALL: "I know Jeffrey personally."

WHAT HE WANTS: A trucker with closet space.

WILL SETTLE FOR: Closeted store manager with an SUV.



PRO-SEX FEMINIST

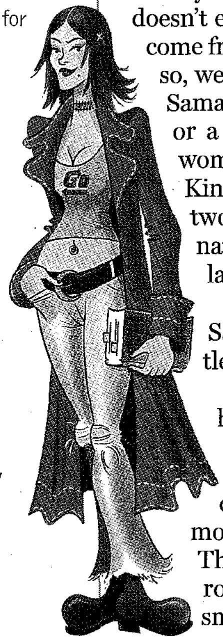
IDENTIFYING MARKS: Recently arrived from hip neighborhood in Seattle or Chicago wearing baby T and looking for Toys in Babeland.

WHERE TO FIND HER: Reading *The Village Voice* in Halcyon near her apartment in Cobble Hill; in the East Village on the weekends, at 7B or Meow Mix; Elastica concerts.

MATING CALL: "I'm not attracted to gender—I'm attracted to people."

WHAT SHE WANTS: Everything—once.

WILL SETTLE FOR: Guy who works for Nerve.com.



reshoot the scene. This was a good sign. "I mean, when did you ever hear women talking about penis size before? It's empowering!" says Cattrall. "Because we've all . . . *you know.*"

Yes, we do know. In the annals of Empowering Moments for Single Women, of which there used to be . . . well, none, the episode with Little Penis Man was, thankfully, just the beginning. By the time *Sex and the City* returned for its third season this past summer, it wasn't just neurotic single women (and their gay male friends) who'd become *SATC* junkies. Jeez, even straight men were watching. We think this is Samantha's fault. If the show has, in fact, bravely put forth a rather novel idea—"that it's okay to be single," as its creator, Darren Star, puts it—Samantha has taken it a big step further. That it's okay to be single, screw most of Manhattan, and still wake up the next day, strap on your Manolo Blahniks, and conquer the universe (in her case, as a P.R. executive, but still). Never has a woman character so brazenly, and unapologetically, taken the world quite literally by the balls, gotten what she wants on a nightly basis, and not been stabbed to death or otherwise tortured for it. "I really don't think there's ever been a character like this before," says Kim Cattrall. "Well, there have been. But there's never been a woman who hasn't paid a terrible price for being free."

> "This type of woman is so fresh," says one of the show's writers, "that the only way some people ca relate to Samantha is to pretend she's a man."

The beauty of Samantha is that she manages to be both a guy's woman and a woman's woman. A creature who can fellate her way through New York and still meet her gal pals for chick talk, Cosmopolitans, and shopping at Barneys. She doesn't want "commitment"; she doesn't even want a husband! Where did *this* come from? Not surprisingly, the character is so, well, male that the biggest debate about Samantha is whether she's really a gay man or a straight man. "I think this type of woman is so fresh," says Michael Patrick King, one of the show's writers (there are two gay men and two straight women, natch), "that the only way people can relate to her is to pretend she's a man."

"It's not just about the sex with Samantha," he adds. "It's about the battlefield. Samantha is a warrior."

Whether caught *in flagrante* in a firehouse or fending off a starstruck virgin, Samantha has led us through minefields of single life that most could only wish for. "She's like a role model for bad living," Star says fondly. Though Samantha, as Cattrall sees it, routinely "gets a pie in the face"—too small, too big, too short, too gay, (and we loved this one) too *sensitive*—"it never fla tens her. That's the difference. It might m mentarily cause her pause, but she recovers.'

Better than we would. Samantha junkies ju didn't know how to react to the scene whe Samantha gets stood up in a restaurant l Hamptons Guy (and the Pakistani busboy c fers to take her home). Or the time she gets tl flu and dials up all her recent one-night stan in search of some affection, or at least son chicken soup. All of them assume she's diali for other reasons. How dare they? "*Blow* you she gasps. "I can't even blow my nose!" Ouch

Then there was the truly defining mome of the past season, when even the writers realized they were dangerously close to crossi the line of taste, so to speak. "When," asks Ki Cattrall, "has a woman ever said a man's s men is not to her liking?" She is, of course, r ferring to the notorious "Funky Spunk" ep sode, which Michael Patrick King wrote, b not without some informal focus-group tes ing. "I asked all the women on the set," sa King, "and they all said, '*Ewww,* no! You ca do that.' But then they'd take a breath and g 'But you know . . .' They all had a story. And soon as I heard that, I said, 'We're doing it.' In the episode, Samantha tries to cure h lover's unfortunate problem by taking him to health-food restaurant, where drinking sho of wheat grass is supposed to do the tric (she's researched this on the Web). "Sama tha," as Sarah Jessica Parker's Carrie inton in the voice-over, "was about to find out ju how far a man would go for a blow job."

"You know what the amazing thing was asks Cattrall. "Afterwards, everywhere I wer women were coming up to me and grabbi my hand and saying, 'Honey, it's not whe grass! It's pineapple juice!' " "My philosoph says King, "is that we're just a week ahead people. Right before someone manages to s it out loud, we somehow manage to say it firs

WHEN DARREN STAR CONJURED up Samanth he wasn't really thinking of creating som postfeminist icon (albeit one who spends whole lot of time on her knees), or the antith sis to *Looking For Mr. Goodbar*. He ju thought it would be neat to write scripts for ' sexually active independent woman in her fo ties, who basically made the decision to live li on her own terms." Yes, forties. "Samantha's n age," says Cattrall, who's 44 and proud of i "But she has more of a problem with her age.

What Cattrall brought to the role—besid the ability to reach post-40 fame as a truly se broad—was a mixture of maturity, perfe comic timing, raunch, and sisterhood. Samantha's the one swinging from trapezes (sometimes literally), but also the one who'd take a bullet (or help remove a diaphragm) for her girlfriends Carrie, Miranda, and Charlotte. Especially poor Charlotte. In the world according to *Sex and the City,* it's the prissy, proper Kristin Davis character—not the "slutty one," as Samantha is routinely called—who gets punished severely. It's Charlotte who holds out until her wedding night in the quest for true love, only to find that her rich and handsome doctor husband (Kyle MacLachlan) can't get it up. Samantha is aghast: "Honey, before you buy the car, you take it for a test drive."

That's our Samantha, always looking out for the others. We *need* Samantha to nod knowingly when Miranda complains that her boyfriend can't find her clitoris, to cheer for Charlotte when she makes out with the gardener, to not be judgmental when Carrie lands back in bed with Big. Or to reel Carrie in when she dates a man who's living with his parents. ("Oh, honey, dump him immediately. Here, use my cell phone.") We need her to teach us the finer points of catering, dressing, shopping, and pubic-waxing. ("You can't just let it grow wild down there. It says as much about a woman as her shoes!") And we need Samantha to show us what nightly casual sex at 44 with jerks might be like. Darren Star's favorite Samantha moment was when she sleeps with the old rich geezer, then suddenly "sees his wrinkled ass and runs out the door. She's the only woman I've ever seen," says Star, "who can have sex comedically."

Back in '97, when Star was searching for the perfect Samantha, he was intent on landing Kim Cattrall. Then 41, she'd achieved sporadic fame in movies like *Mannequin, Star Trek VI, Porky's,* and *Police Academy* but was hardly a household name, let alone an icon. She turned the role down repeatedly; Star had to beg. Today she admits she kept refusing the part that would establish her as a symbol of fuck-you feminist freedom because her boyfriend at the time didn't like it. He had a problem "with his girlfriend being sexually alive like that," she says. "A *lot* of men have trouble with that." She remembers hiding the script to save herself "from any more arguments about it." Then she pulled it out of its hiding place one day and thought to herself, "Wait a minute. This is where this relationship is? I'm *hiding* things?" (It was a very *Sex and the City* moment. But definitely more Carrie.) In short order, she left the boyfriend—character actor Daniel Benzali, to whom she had been engaged—took the part, and moved from L.A. to New York. "It was a real epiphany," says Cattrall, "to finally say, 'Whose life is this, anyway?' "

"OH, HONEY," CATTRALL is saying in a decidedly un-Samantha voice. "Poor Mark," she coos. "His back hurts from moving furniture in the Hamptons . . . Honey," she says, "can I get you anything?"

Okay, so it's a little disconcerting, this being *New York*'s "Singles" issue and all, to be sitting here with Kim Cattrall—the poster woman for bawdy single women—and her husband. Her *third* husband. Watching *Casablanca.* Well, not all of *Casablanca,* just "Kim's favorite scene," when Ilsa asks Sam to play it. "Oh, honey, I love this," says Cattrall as her husband of two years, Mark Levinson, turns down the lights, turns up the sound, and scooches beside her on a red velvet couch, putting one hand in hers and the other up her back.

In real life, Cattrall speaks in a soft, breathy voice, cleans her own house ("because I've never found someone who can clean as well as I can"), and "mows the lawn in the Hamptons," says her husband. Levinson, a self-described "audio icon," designs state-of-the-art stereo speakers at his Madison Avenue store, Red Rose Music. "Red Rose means putting love in the world," he says. "You know, passion."

"My husband," Cattrall explains, "has a very developed feminine side. He's conscious of what it's like to be a woman." At their wedding, he played "Body and Soul" on the trumpet, then cooked her bouillabaisse. "He does *all* the cooking," Cattrall says proudly. "Fish, tofu . . ."

"Whatever she wants," says Levinson, who carries around a little black satchel filled with his and his wife's herbal medicines.

IN JANUARY 1998 ("January 4th," says Cattrall), while *Sex and the City* was in development, Cattrall was in New York, closing on her Upper East Side apartment. That night, she wandered into the Blue Note by herself to hear Chick Corea. "I saw this woman moving to the music," says Levinson. So he inched his way over and made his move. "You know?" says Cattrall. "I don't think he'd have come up to me if I were with a bunch of girlfriends." (Lesson from Kim: Go out trolling by yourself.) Cattrall wasn't looking for a husband, she says. "I just wanted to hear Chick Corea." But here was this man, kinda cute, kinda interesting, who approached her between sets. "Are you married?" he asked. "Or in a relationship?"

"I didn't want to waste time," Levinson says.

Nor did she. Cattrall says that as she hit her late thirties, early forties, she went through a terrible funk, and much therapy, asking herself: "Is this all there is?" She'd already been married twice, was feeling "like a total failure in relationships," and had more than a few pangs about never having children. ("It's too late for me now," she says.)

Cattrall was born in Liverpool

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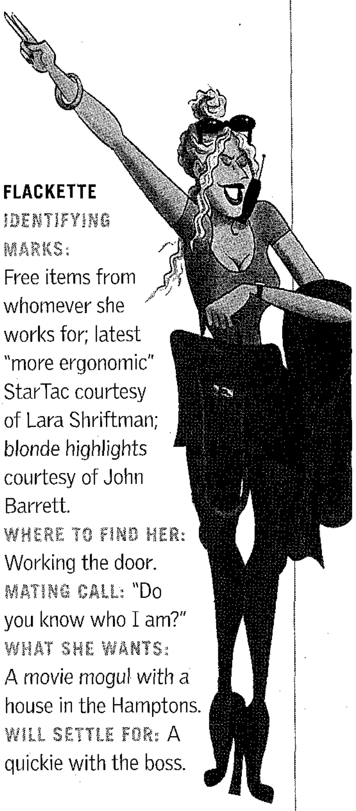
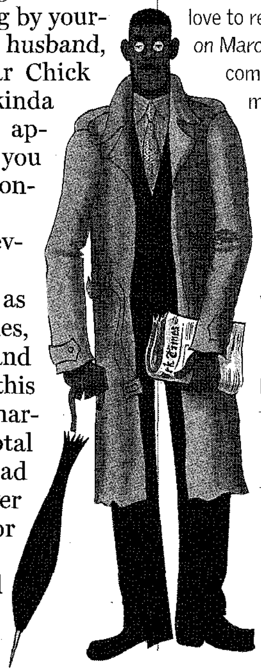
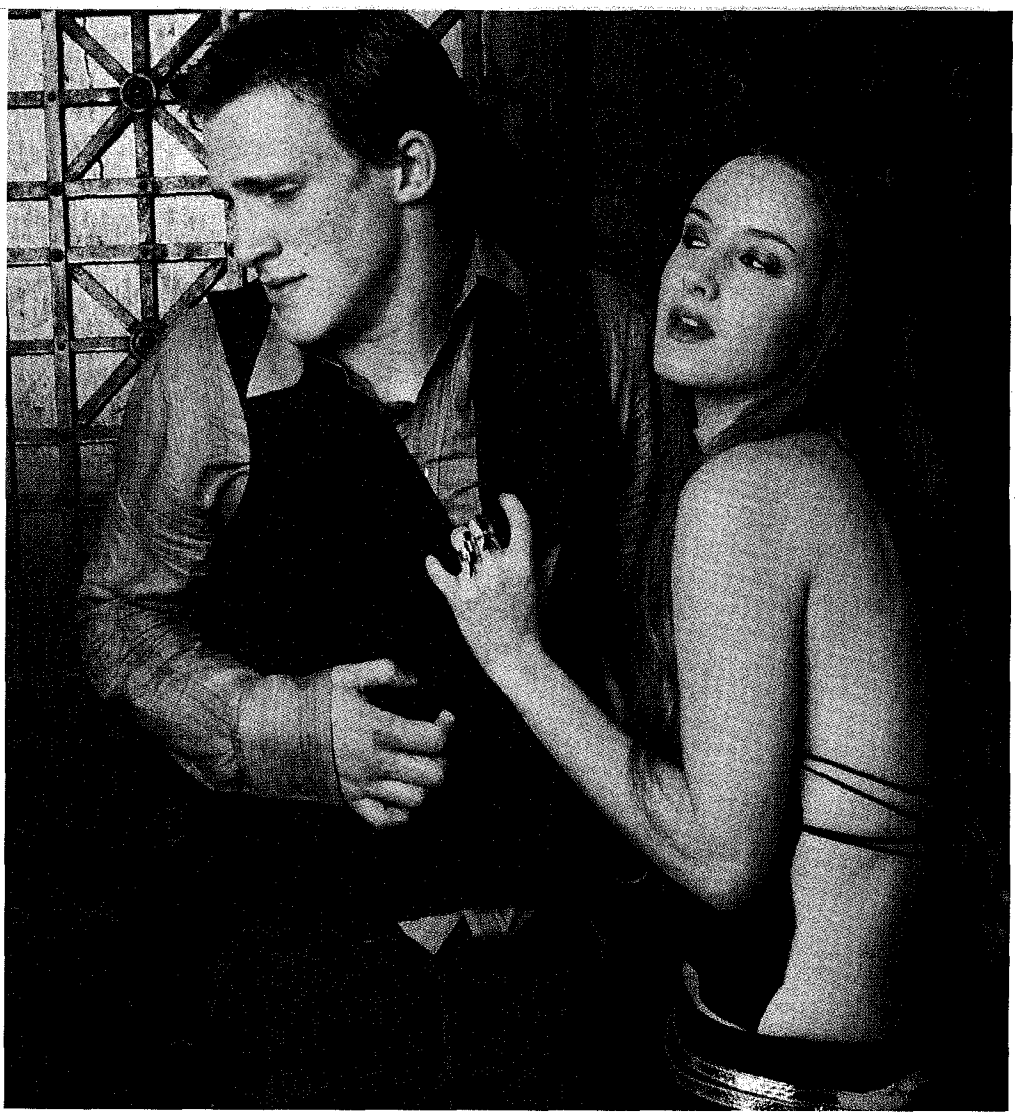


FLACKETTE
IDENTIFYING MARKS: Free items from whomever she works for; latest "more ergonomic" StarTac courtesy of Lara Shriftman; blonde highlights courtesy of John Barrett.
WHERE TO FIND HER: Working the door.
MATING CALL: "Do you know who I am?"
WHAT SHE WANTS: A movie mogul with a house in the Hamptons.
WILL SETTLE FOR: A quickie with the boss.



BUPPIE
IDENTIFYING MARKS: Anything from Paul Stuart; chrome Nokia; resident sticker from Oak Bluffs, on Martha's Vineyard, on back of Volvo.
WHERE TO FIND HIM: At B. Smith's, discussing how he'd really love to renovate a brownstone on Marcus Garvey Park but the commute to midtown is so much easier from the East Seventies.
MATING CALL: "You were in Jack and Jill, too?"
WHAT HE WANTS: Zadie Smith crossed with Jada Pinkett Smith.
WILL SETTLE FOR: Barnard girl who used to listen to the Smiths.



USED TO BE MEN HAD ONLY ONE THING ON THEIR MINDS. BUT THESE DAYS, COMPLAINS THE AUTHOR, THEY ALL SEEM TO HAVE A HEADACHE.

THE RISE OF THE SOFT MAN

BY ARIEL LEVY

RECENTLY, I WENT AND HAD a beer or five with an attractive young man who'd been e-mailing me since we met at a party in late spring. After six hours of chatting and a half-hour of stumbling through the sticky summer night, he was still talking—lingering, I would argue—in front of my door at two in the morning. I was tired. He was cute. I leaned in for the good-night kiss. A look of wild horror swept his face, and he screamed, "Whoa! Hey!" as if I had grabbed his crotch. Or his wallet. I shrugged and went inside my apartment.

Whoa. Hey. I flatter myself to think that my lips headed toward someone else's might elicit a response like *Score!* Or perhaps *Okay.* But apparently I overestimate my powers.

It took a few days for me to stop cringing at the memory, but really I was fine. That's the way it goes.

My friend Emma had just returned a few days earlier from a booty call to Los Angeles that went belly-up. She'd met a film producer at a wedding a few months back, and they'd been, natch, e-mailing ever since. Sometimes, the

PHOTOGRAPHED BY LEGO/ CUT THE FAT

messages would even end with “What are you wearing?” So she was flummoxed to find herself sitting on his bed untouched while he fussed around his room looking for CDs and reasons not to come near her. Eventually he asked, “Are you comfortable? You don’t seem comfortable.”

Emma’s not much for pitter-patter. “It’s just that I kind of thought when I was out here we’d be having sex,” she told him.

“But we will have sex,” he said. “Tonight I just have to go to a birthday party.”

“We *will* have sex,” he said. “But tonight I’m going to a birthday party.” He never called again. (To add insult to injury, he was signed by Ovitz days later.)

He never called her again. (To add insult to injury, he was signed by Mike Ovitz a few days later.)

All this begs the obvious question, What the hell? I started asking around to find out whether it was just us or if men have actually banded together in a conspiracy not to put out. “I basically refuse to sleep with any more people,” says one well-known writer, confirming the worst. “If you’re a man in my position, which is to say 35, single, hetero, HIV-negative, solvent, good-enough-looking, and not a banker asshole, you could have a lot of sex if that’s what you wanted. But I just realized I’d slept with enough people.”

Hmm, enough people. How can one tell? “I reached this point where I was sleeping with women more because I was expected to than because I wanted to,” he explains. “Right before I entered this phase—‘the New Purity,’ I call it—I fooled around with this woman at a wedding. She clearly wanted to pursue something; she was very persistent. Finally I said, ‘Listen, I just don’t think we’re a good match.’ She said, ‘Okay, but we could just have some fun.’ The implication was pretty clear,” he tells me, practically winking.

“It stunned me,” he continues. “Here’s this woman who wants to have the kind of relationship that men have always wanted—and it’s not to her advantage!” Well, not if you turn her down it isn’t, but what if you’d said yes? “I don’t buy the idea that women are sexual machines like men are; the wiring is a little different. I watch *Sex and the City*, and I’m like, those *whores*! How incredibly shallow they are to bed-hop in this way! I think it makes them really unappealing and really unsexy. Pathetic, actually.”

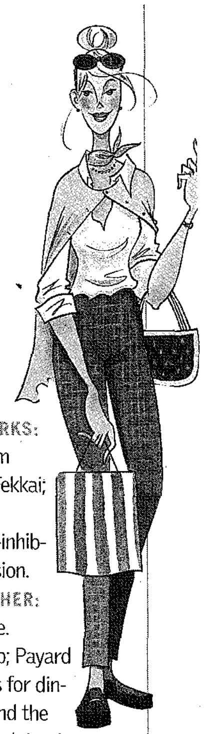
Youch. *Pathetic whore* is much worse than *whoa hey*. But why does he reserve so much contempt for women who want “what men have always wanted”—what *he* wanted not long ago? It sounds like what’s really at stake here is power—surprise!—rather than sex. Possibly, Mr. Purity’s feelings reflect a grim, larger truth: that all along, men were in it more for the conquest than for the bumping and grinding that used to follow it. Now that sex is offered freely, they wonder, can it really be so great after all?

As for “the wiring,” I don’t buy the idea that women are like men, either. “Women were always thought to be the more lascivious gender,” says John Jay College professor Carol Groneman, who has just published a history of nymphomania. “Look at Greek mythology, or even at the first temptress, Eve. It wasn’t until the eighteenth century that women were recast as modest and submissive. Historians have linked this to the rise of the bourgeoisie and their desire to differentiate themselves from a debauched lower class.”

That’s all well and good, but I can remember a time when men wanted sex. You could set your clock to it. Some of the other men I spoke with had considerably gentler perceptions of women who enjoy the occasional romp, but that still doesn’t mean they were about to join in. “If girls like having a lot of sex, they should have it,” says a generous 27-year-old Internet entrepreneur. “But for me . . . Look, if I could be granted a wish, and it was like every time I’d be great, it’d be fun, then I’d do it all the time,” he says. “But you don’t know when you won’t be able to . . . you never know. And you don’t want all the girls to gab about it.” Ah. Performance anxiety. Well, you can’t really hold that against a guy. If my body betrayed my boredom or fear in intimate situations, I’d never let it out of the house.

But there are plenty of men out there who have every confidence in their prowess and refuse to share it with others all the same. “When I was younger, I was crazy for girls—they were the focal point of my life,” says a 28-year-old art director who works in fashion, carries a man purse, and looks very much like a male model. “I can remember times when I slept with three or four women in a single day. But then I started feeling like, why? You get what you pay for with sex, and it’s more satisfying if you’ve actually invested something.”

This I find persuasive. Many of us would prefer sex with a loved one to yet another anonymous coupling that culminates with “Okay, bye.” If there were a sign-up sheet for perfect love, I would pay good money to get my name on it. But I am not aware of any such list. Just parties, blind dates, bars, friends of friends. So even if we want the real thing just as much as our newly pure gentlemen friends do, in the absence of a list, we



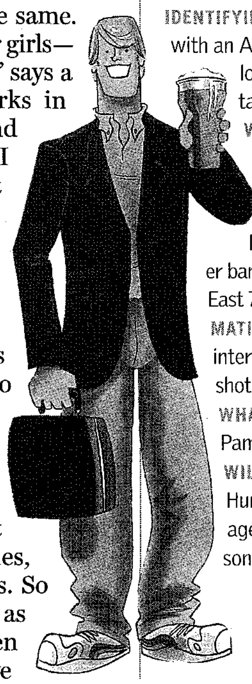
UPTOWN GIRL

IDENTIFYING MARKS: Lush blowout from Ronald Braso at Fekkai; JP Tod driving moccasins; botox-inhibited facial expression.

WHERE TO FIND HER: New Madison Ave. Michael Kors shop; Payard for lunch, Swifty’s for dinner; running around the reservoir at 5 A.M.; later, in Lotte Berk’s East Sixties townhouse for exercise class.

WHAT SHE WANTS: A banker from a real-estate family.

WILL SETTLE FOR: A walker.



URBAN FRAT BOY

IDENTIFYING MARKS: Anything with an Abercrombie & Fitch logo; dancing-bear tattoo; beer breath.

WHERE TO FIND HIM: Duke’s on Park Avenue South; Dartmouth Club; Wetlands to see Phish cover band; Blue and Gold on East 7th Street.

MATING CALL: “Can I interest you in a Jell-O shot . . .”

WHAT HE WANTS: Pamela Anderson.

WILL SETTLE FOR: Human-resources manager at Arthur Andersen.

assess the situation and do what men have always done (until lately, anyway). We say, *Fuck it,* and do.

So what happened to men—*men!*—to make them so sensitive? Partly, they would have us believe, it's a response to the New Impurity of women. To hear these soft men talk, you'd think they were regularly surrounded by drooling packs of Do Me Feminists out trolling for sex in the moonlight. And if they haven't actually encountered these succubi in the flesh, they've seen them on television or in the movies, undulating insatiably in thongs, writhing in bandeau tops.

Apparently, all it took to propel a Victorian man into a frenzy of desire was a little flash of ankle, an understated peep show in a world of repression. Could it be that men are now so saturated with Britney's midriff and J-Lo's backside that all it takes to propel them into a world of repression is an understated peep show of female desire? Or are they just plum tuckered out?

My last undersexed suitor unexpectedly gave me his pitch for A Weekend Away just before he turned 38. "Ambition has been my partner," he said earnestly one night at dinner, after we'd been dating sporadically for about five months. "I want to experience intimacy *with a person.*"

So I bought a bikini and he somehow managed to rent a car the Thursday before the Fourth of July, and we headed for Montauk. Our room was beautiful, on the water. We went out on a boat and caught unthinkably large bass and bluefish, which we barbecued in the moonlight at his friend's house near Georgica Pond. He didn't touch me once the whole time. It was a long weekend.

Ambition is often the soft man's invisible other woman. I would later find out—via e-mail, that most pervasive and passive-aggressive form of romantic communication—that he had been preoccupied with a pending lawsuit at his ad firm during that interminable holiday vacation. Exhausted from the endless pursuit of success, it is all the soft man can do to get a girl to the bar or the beach. Once he has her there, he'd rather use her shoulder to cry on than her anything else for anything else.

It's not all that bad, really. Emma put it best when she returned from L.A. with nothing to show for her troubles. "I'm all right," she told me. "I'm just gagging for a shagging." ■

GIRL TROUBLE

IN AN INCREASINGLY GREEDY CITY, IT SEEMS THAT MOGULS AND MODELS ARE HAVING ALL THE FUN. ONE MAN'S LAMENT.

BY ANONYMOUS

ONE OF MY WEIRDER NEW YORK dating disappointments came right after what I thought was a pretty decent date. Two days after getting fixed up by a friend, I called to thank her and—I must admit—troll for information on a woman who had turned out to be cute, smart, and funny.

"*Well,*" my friend said with the requisite amount of diplomacy, "I think she had a good time, but I'm not sure you're her type." Fair enough, I thought. "She's looking for more of a . . ."

As she paused, I began making a mental list of my shortcomings. Tall guy. Buff guy. Less neurotic guy.

"I guess more of a Skadden, Arps guy."

For those who don't keep score, Skadden, Arps—actually Skadden, Arps, Slate, Meagher & Flom—is the white-shoe law firm that had then just begun sharing a building with Condé Nast; those who do keep score had been speculating about how many of its junior partners would soon be sharing more intimate space with *Vogue*'s junior editors. Not because Skadden, Arps guys have a reputation for being particularly tall, buff, or funny, mind you. Simply because they have a reputation for being particularly wealthy.

Which is fair enough. Women have always been attracted to powerful men, and the majority of men who move to Manhattan eventually resign themselves to a less interesting

romantic life than Ron Perelman's. But even hovering around 30, I'm old enough to remember a time when it seemed considerably more fashionable for women to talk about their careers, feint toward the check, and at least act interested in guys who summered in the East Village instead of the East End. Marrying for money was considered retrograde, dating for dollars something that simply wasn't discussed. Of course, that was when you could buy a one-bedroom for $150,000.

These days, twenty- and thirtysomething women have made a sport—as well as a hit TV show and several briskly selling books—out of complaining about New York men. Too short. Too fat. Too bald. Quick to judge, slow to commit. Which is also fair enough. New York City has always been a beacon for those looking to climb to the Top of the Heap, and men and women here don't want to settle for less than perfect in a life mate any more than they want to settle for an apartment without a Park view or a job that won't pick up the tab for lunch at the Grill Room. Instead of having a fine old time looking for Mr. or Mrs. Right, New Yorkers comb the city for Mr. or Mrs. Perfect with the same intensity—and the same inevitable disappointment—they bring to searching for the ideal apartment.

> "I remember a time when it was fashionable for girls to at least *feign* interest in guys who summer in the East Village instead of the East End."

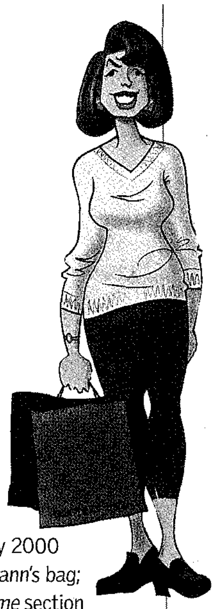
Only these days, Mr. Perfect often seems to come *with* the ideal apartment. On *Sex and the City*, the fantasy figure who captivates the characters isn't Mr. Cute, Mr. Buff, or—despite all the talk about the show's woman's-eye view of sex—Mr. Hung. It's Mr. Big. In Candace Bushnell's *Four Blondes*, Mr. Big looms even larger: A model sleeps her way into her dream houses, a marriage begins to unravel when a husband stops pulling his career weight, and at the end, happiness is a warm venture capitalist. Nor is this an attitude that's limited to 10021: Lil' Kim eerily echoes Bushnell's fascination with Manolo Blahniks and the men who might pay for them. Do I even need to mention *Who Wants to Marry a Multimillionaire?*

Does *Sex and the City* imitate life? Does life imitate *Sex and the City*? (Am I just getting older?) Either way, one can't help but get the impression that more people are keeping score—or at least talking about it a lot more often. To the extent that they are, Ron Perelman has a solid lead. Like most guys in Manhattan, I'm more like Mr. Middle. I have my own apartment (small), car (old), and suit (inexpensive). I go out to dinner a few times a week and take a few vacations a year, both to places best described as funky. In Boston, from what friends tell me, I'd be a catch. Amid Manhattan's minefield of surgeons and software barons, I sometimes can't help but wonder if certain women are looking at me as dead weight they'd get stuck hauling to the Top of the Heap.

Like every other Mr. Middle, I have my war stories: There was the artist I met at an Internet party who proceeded to grill me about the host's net worth; the blind date with a gender-studies major who told me how hard it was to survive as an independent woman in New York, then asked me what editors I could introduce her to; the woman I met at the bar in the East Village—the *East Village!*—who heard I was a magazine writer and asked me if I thought I'd ever get anything published in *Vanity Fair*. Years ago, when I went on a few dates with an aspiring model, she suggested we spend a Saturday shopping for clothes. I agreed, but I had to back out when I got the distinct impression her idea of going shopping consisted of me buying her outfits I couldn't even come close to affording.

What's weirdest to me is that all of these women have good jobs. None of them seem to really need more money. (Do models really *need* new clothes?) They're neither wealthy enough to have gotten used to the good life nor underprivileged enough to have to worry about it. In short, they're the kind of women who a few years ago might have been talking about their careers, their independence, and their conflicts between making vice-president by 35 and having a kid by 40. Now they talk about meeting Prince Charming. Preferably with a castle in the Hamptons.

Could there be an odder time to bring back the dating customs of the turn of the *past* century? Yes, women still make less than men in the same jobs; yes, they're insecure about their chances to balance careers and families; but as *Sex and the City* seems to delight in pointing out, they no longer feel the need to be in a relationship to enjoy a weekend away, raise a child, or even have satisfying sex. At the same time, many women don't seem satisfied without a partner. Which is fair enough. But why does it have to be a senior partner? ■



WEST END DIVORCEE

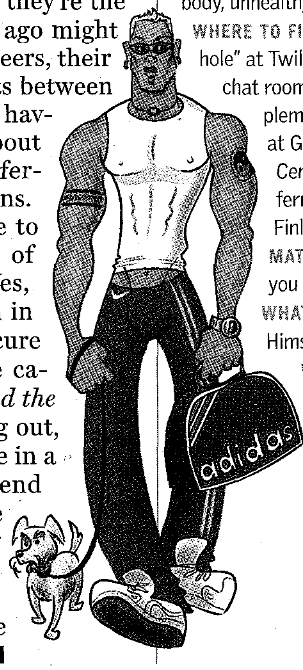
IDENTIFYING MARKS: Hillary 2000 button; Loehmann's bag; *House and Home* section of the *Times*.

WHERE TO FIND HER: Jazz and cabala at Makor on West 67th Street; David Halberstam lecture at 92nd Street Y; Fairway.

MATING CALL: "Can you believe what they charged for Yom Kippur tickets?"

WHAT SHE WANTS: Doctor with good bedside manner.

WHAT SHE FEARS: Invitation to ex-husband's wedding.



DAVID BARTONMATON

IDENTIFYING MARKS: Healthy body, unhealthy tan.

WHERE TO FIND HIM: In a "K-hole" at Twilo; AOL MFM chat rooms; protein supplement powder aisle at General Nutrition Center; Fire Island ferry; Tom of Finland shop.

MATING CALL: "Can you spot me?"

WHAT HE WANTS: Himself, only Latino.

WILL SETTLE FOR: Himself, with black hair.

BY MAER ROSHAN & CARL SWANSON

BLIND AMBITION

You think it's easy meeting the perfect guy when you happen to be Cindy Adams? Last week, *New York* played yenta, renting out a table at Tavern on the Green for a marathon of boldface blind dates that paired fourteen of the city's most eligible singles. We called the next day to get a full report.

DAVE & TRACI

DAVE PRICE

WEATHERMAN, *GOOD DAY NEW YORK*, 34

TRACI LORDS

XXX LEGEND AND STAR OF SCI-FI CHANNEL'S *FIRST WAVE*, 29

First impressions

DAVE: I was sitting at a table and she came up and introduced herself. My first impression was that I'd just won the lottery. I mean, it was Traci Lords. Then voices in my head started whispering, "I'm not worthy." She was wearing an elegant black dress, and she looked beautiful. I sat back and wished I could call the kids who beat me up in elementary school and see who was having a better Wednesday night.

TRACI: I guess my first thought on spotting him was relief. I was really scared he'd be freakish-looking, but in fact he was kind of cute. I'd never been on a blind date before, so I didn't know what to expect.

What we talked about

DAVE: The first question out of both our mouths was, "How did you ever agree to do this?" We talked about our careers and our families. She told me she was traveling to Thailand, and I gave her tips. We hung out for hours. We were literally the last people in the place.

TRACI: He was very funny. We actually spent a lot of time talking about the weather. I'm obsessed with the sky and clouds and things like that, so he explained how that works. We also talked about aliens and about food.

Parting thought

DAVE: I wonder how our wedding announcement will look in the *Times*.

Was it a love connection?

DAVE: Check with Chuck Woolery.

TRACI: I'm pretty busy with my career these days, but I'd go out with him, sure. I saw him this morning on Channel 5 and he looked very cute in his little suit!

JANE & JOE

JANE PRATT

EDITOR-IN-CHIEF OF *JANE* MAGAZINE, 37

FAT JOE

RAPPER AND CEO OF TERROR SQUAD RECORDS, 30

First impressions

JANE: We had actually wanted to photograph Fat Joe for *Jane*, but he hadn't shown up for the shoot. I told him I'd been worried that he wouldn't show up for the date because of that. But he seemed to not know about it or remember.

JOE: I didn't know what to expect, you know? But she was just a real cool person. Very social and kinda humble. She's a lot deeper than she looks. We hit it off immediately and was talking all the time.

What we talked about

JANE: We talked a lot about our families. I was worried that I got too heavy at one point, because I told him that my father died six months ago. But he didn't flinch. He started telling me about when his best friend, Big Pun, died, and got a little teary. We talked about wanting to make a lot of money and why. He said he has some money, but he doesn't have enough to never work again. And I said, *Me too.*

JOE: We talked about how strange it is when someone you love passes on, just about life, you know.

Most awkward moment

JANE: We had an argument about Ricky Martin. He thinks he's talented, and I don't. He kept singing "She Bangs She Bangs."

Parting thought

JOE: We found out Miss USA was in the house, but she had nothing on *my* date.

Was it a love connection?

JANE: When we were talking about how we both wanted to have kids, he made it clear that he didn't expect his wife to work. That was one of the clearer signals that this wasn't a potential mate-for-life kind of thing.

JOE: Naw. Not a love connection. I think we can be friends, though.

ALAN & CINDY

CINDY ADAMS
AGELESS GOSSIPEUSE

ALAN DONATONE
ACTOR – WILHELMINA MODEL, 39

First impressions

CINDY: I walk in, and sitting there is this gorgeous kid who looks like an escapee from Iowa. Nice and clean. As soon as he spotted me, he knew something was off. He said, “I think I'm underdressed.” With all the graciousness I could muster, I said, “I think so.” I myself was overdressed for the Oscars. I had on a Joanna Mastroianni suit, Chanel shoes, Eric Javits cocktail hat, and lots of jewels. He was wearing a short-sleeved orange shirt. No tie, no jacket. His shirt hung out of his homeboy trousers. The maître d' took a look at the situation and whispered in my ear, “How quick do you want the service?” I said, “Instantly.”

ALAN: She was very pretty. I kind of expected her to be older. She walked in dressed to the nines. The restaurant told me the dress code was casual, so I just wore this orange shirt. It was embarrassing.

What we talked about

CINDY: He asked me who I was and what I do, which was a big thrill for me, of course. I said, “There's a big picture of me in the *Star* this week, there's a story about me in *People*, there's ten pages devoted to me in *Talk*, and I have a daily column in the *Post*.” He said, “I've never read the *Post*, but I hear it's a lovely paper.”

ALAN: At first, I felt she was belittling me, but she warmed up quickly. She was funny. We talked about my antique-clothing business, which she seemed interested in, and also modeling. She said she used to be a model, too.

Parting thoughts

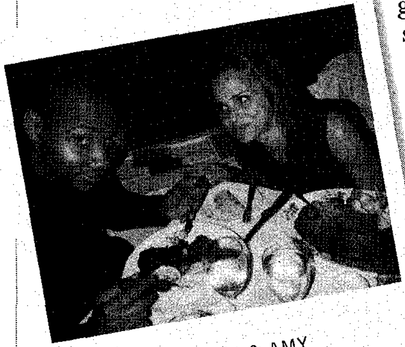
CINDY: I thought, *Gee, what a beautiful man, so sweet and charming and nice. If only he were ten years older.* My new mission is to find him a girlfriend. We have nothing in common, of course. He said he's looking for an outdoorsy-type woman. If I could get my limo into the lobby so I would never touch pavement, I would. He wants a girl who likes to hike. I take a cab from the bedroom to the john. And we certainly couldn't share a closet.

ALAN: I wish she had asked me back to her place. She had great legs.

Was it a love connection?

CINDY: No, but it was a charming encounter. I might even let him accompany me to to the theater, if he lets me dress him first.

ALAN: Not really. I couldn't afford her.



SPOOKY & AMY

AMY SEDARIS
STAR OF COMEDY CENTRAL'S
STRANGERS WITH CANDY, 38

D.J. SPOOKY
A.K.A. PAUL MILLER, MUSICIAN
AND WRITER, 30

First impressions

AMY: My first impression was that he was black—for some reason I thought he was white. He was really cute. He was wearing a breakaway turtleneck with this zipper on the side and light-green pants with lots of pockets. I was there on time. He was ten minutes late.

SPOOKY: Amy seemed very cool, collected, open. I'd been at this big opening at Jeffrey Deitch Gallery and then at the Dia Center, so I called to say I was going to be late.

What we talked about

AMY: I think he said he'd just gotten off the plane from Australia. He had no idea who I was; I told him I worked on a TV show, but he doesn't own a TV. He's smart. He mentioned a lot of people I'd never heard of. It wasn't obnoxious at all. I just didn't know any of them, so I pretended. We talked about his family. I had salty prime rib and he had a fillet.

SPOOKY: We were both very unfamiliar with each other's mediums. I love the idea of randomness, and I liked how she'd talk about the idea of improv, how she'd put together these shows. It sounds like club culture.

Was it a love connection?

SPOOKY: Difficult to say. She's nice. Everything's cool. I definitely think I made a new friend.

AMY: I would definitely feel comfortable calling him. But I wouldn't want to see him naked.

GEORGE WAYNE
EDITOR OF *ONESHEET* AND
CONTRIBUTING EDITOR TO
VANITY FAIR, 39

MIKE ALBO
WRITER AND PERFORMER,
AUTHOR OF *HORNITO: MY LIE
LIFE* (OUT THIS MONTH), 31

First impressions

GEORGE: I was, of course, fifteen minutes late. When I came in, he was reading a book by Carl Jung. I wore Hugo Boss pants and a Gucci button-down. He was wearing a chic Helmut Lang sweatshirt. He was adorable.

MIKE: He was late, and I thought, *How typical that I'd be stood up on a blind date set up by a magazine.* When he sat down, he was in his *Vanity Fair* persona: He said, “What are you wearing for your date with George Wayne?” But that wore off. George is more fashionable than I am. I was wearing this dumb Helmut Lang sweater I'd bought at Century 21 that my friends ridicule me for because it's the only designer thing I have. It was stained because I'd spilled on it the night before.

What we talked about

GEORGE: He just had his first book published. He said it was called *Hornito*, and I pricked up my ears. We talked about writing, family, celebrities, people we knew in common. I had steak and he had fish. We both had oysters and caviar.

MIKE: We talked about movie stars we liked. That was an example of why we weren't compatible. He likes fresh-faced stars like Matt Damon and Jonathan Rhys Meyers. I like fatter, drunken stars like Vince Vaughn.

Most awkward moment

GEORGE: When the pho-

Photographs by Melissa Liebling-Goldberg.

tographer came over. We hadn't even had our appetizer, and she kept ordering us to be intimate. I said, "Not until the second date, honey!"

Parting thought

GEORGE: After dinner, we strolled down Central Park West and we went to the bookstore to get a copy of his book. He signed it "To George, the best blind date ever." It was the highlight of my evening. We strolled to a nearby diner and sipped coffee while I read his book. Then we walked to Times Square and he kissed me good-bye on the cheek.

GEORGE & MIKE

Was it a love connection?

GEORGE: Possibly. He was great! I'm waiting for him to call for a second date.

MIKE: Probably not. But he deserves a boyfriend. George is a very sweet guy.

BOB GUCCIONE JR.

EDITOR AND PUBLISHER OF *GEAR*, 45

LYNNETTE COLE

MISS USA 2000, 22

First impressions

LYNNETTE: When I came in, he had gone to the washroom. My first impression when I saw him was that he was a bit older than I expected, but he cracked a joke and made me comfortable. I thought he was cute.

BOB: I found her stunningly beautiful. When I agreed to this insane project, I joked that you'd set me up with Madeleine Albright. But she was exactly the opposite. My second impression was that she was immensely smart and very sophisticated.

What we talked about

LYNNETTE: We talked about travel, books, ideas. I myself am very much into reading and have an intellectual mind, and Bob told me he'd get me a list of books to read. My chaperon sat at another table but stayed within earshot all night.

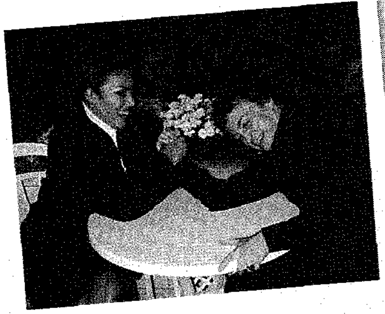
BOB: Oh, man! We talked about everything, from religion to politics to what she did professionally—which is fascinating, much more than you'd think. I was fascinated with her involvement with adoption as a real issue rather than a platitude. She's addressed Congress about it. We both declared our interest in politics. We talked about religion, about God and hell and blind dates.

Most awkward moment

BOB: She had a publicist who hovered around us like an overzealous headwaiter. We kept having to brush him off. Talk about a third wheel!

Parting thoughts

LYNNETTE: Bob is brilliant, and such a humanitarian. He travels around the world exploring other cultures, exposing himself to people who don't have the luxuries we do. It was a very enjoyable evening. We stayed real late, until, gosh, about 10:30.



BOB & LYNNETTE

BOB: It would have ended a lot later if it wasn't for her publicist, who wanted her home early for something she had to do in the morning. She said, "I feel like I'm at a prom." I felt like that, too, and I didn't go to one.

Was it a love connection?

LYNNETTE: Not on the level that my heart pitter-pattered, but an intellectual love connection for sure.

BOB: Uh, I don't know. I definitely think we started a nice friendship, yeah.

ANTHONY HADEN-GUEST

AUTHOR AND BON VIVANT, 60+

ANITA SARKO,

WRITER-D.J., AGE: "30 TO DEATH"

First impressions

ANTHONY: I was sitting in this strange restaurant, very fearful that I was about to be set up with a hapless tourist, when, suddenly, like an apparition, appears this apostle of New York hip, this blonde goddess dressed in black. When she spotted me, the expression on Anita's face was something to behold. We laughed and laughed, since we'd had a torrid affair ten years ago.

ANITA: He seems to think we had an affair, but we didn't. But if it makes him happy . . . Let's just say a long, long, long time ago there may have been a single moment of intimacy.

What we talked about

ANTHONY: Music, old friends, old times . . .

ANITA: It was lovely. I know Anthony well, but our date added . . . depth. He'd just come back from England, for his mom's 90th birthday. We shared fruits de mer for two. I had prime rib with Yorkshire pudding, a nod to his background—not that he's from Yorkshire. We both had martinis and lots of wine.

Most awkward moment

ANTHONY: Anita defused all awkwardness with her laugh, which is exactly like the laugh of the devil in *The Omen*.

ANITA: None, because we've known each other for so long. It was like going on a date with Michael Musto.

Parting thought

ANITA: We were at Tavern for hours. I didn't get home until midnight. He begged me to go with him to Ian Schrager's new hotel. I said, "Anthony, not only are we not going to Ian's; you're not going to Ian's. You don't need to walk into that place in this condition." Of course, he went anyway.

Was it a love connection?

ANTHONY AND ANITA: [*Laughter.*] ■

ANITA & ANTHONY

HUNTING AND GATHERING

The Gay-Dating Coach BY BOB MORRIS

IN NEW YORK, LOVE WITH THE PROPER STRANGER REQUIRES MOXIE, STEEL NERVES—AND A SENSE OF HUMOR.

PHOTOGRAPHED BY ROBERT HUBER

JIM SULLIVAN IS A GAY-DATING COACH. But there's something of the religious fanatic in him, too. After all, he was a Christian Brother (and also a teacher, guidance counselor, and principal) before he found his true calling ministering to Manhattan's gay, single, and suffering.

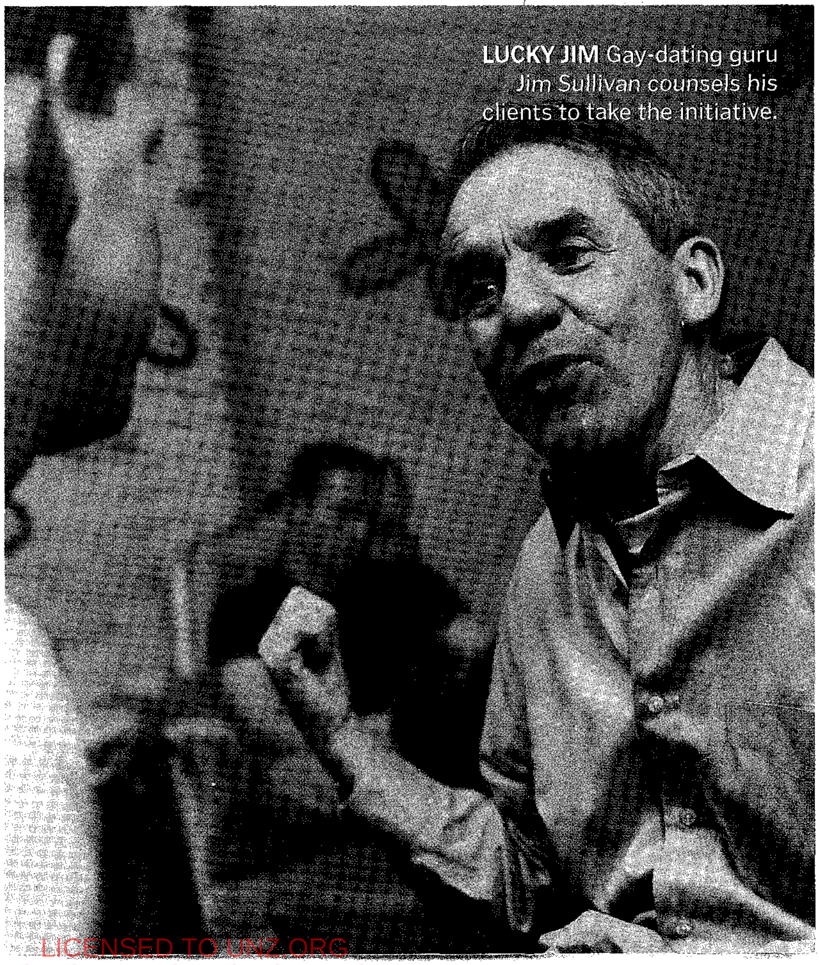
Right now he's coaching me at Big Cup, the cruisey coffeehouse in Chelsea that can put even the most confident gay single guy on edge. "A lot of successful professional men tell me that this setting is impenetrable," Jim is saying with missionary fervor. "But you must tell yourself you have a right to be here."

We are sitting in two comfy chairs in the middle of the room while impossibly cute men swoop past with lattes and iced mochas. "You like that one on the couch there?" asks Jim, youthful at 55. "He's like a young James Dean." When he isn't conducting singles workshops, Jim brings guys here to practice getting dates, and he thinks of what we're doing as hunting. But for me, it's more like bird-watching. I am most intrigued by a redheaded-woodpecker guy on the couch. But the raven-haired writer at the table by the men's room is cute, too. "I can't just go up to him and say hello," I quack. Jim has heard this hundreds of times before. I focus on the writer by the restrooms. "When you try to get him to notice you, use a soft focus with the eyes," Jim tells me with big-brotherly concern, "not the hard stare you'd use in a bar."

I do as he instructs, and my prey glances back. We have liftoff, I think, so now Jim hands me his list of icebreakers. It includes "I'd like to take those eyes home with me," "I love your Fire Island T-shirt," and "Weren't you in the marathon last year?" I reject them and come up with my own, and Jim approves it. Quite simply, though, I can't stand up. "Just relax and keep on breathing," he coaches. "Don't tell yourself you're not good enough, don't despair, or you'll never act." I can't help it. I'm absolutely paralyzed with fear.

What's up with gay men anyway? Why, in this open, accepting society, are we so screwed up about dating that Brad Gooch had to publish a book last year called *Finding the Boyfriend Within*? Jim, whose business is called Dating Strategies, has his theories, and none of them make reference to *Sex and the City* because he finds men-with-men a completely different situation from men-with-women. "Ninety percent of all gay men are too competitive to humble themselves and say hello," he says. "Women are more cooperative and accepting. That's why you see attractive women with guys with bellies. Gay men have more anxieties because they had no support while dating as teenagers. Now, even with great bodies and careers, they are so inept at dating that it can put them in tears. But I believe meeting potential boyfriends is a technology that men can learn. Most men come to the Big Cup to meet somebody, but they have no idea how to do it."

Meanwhile, the potential love of my life is still sitting in the back, furiously writing in his notebook. Once more, Jim suggests I go over and try an icebreaker. I force myself up, and



LUCKY JIM Gay-dating guru Jim Sullivan counsels his clients to take the initiative.

then, dammit, sail right past him into the bathroom, lock the door, and bang my fist against the sink. In the mirror I see that my pupils are dilated, as if I were on acid.

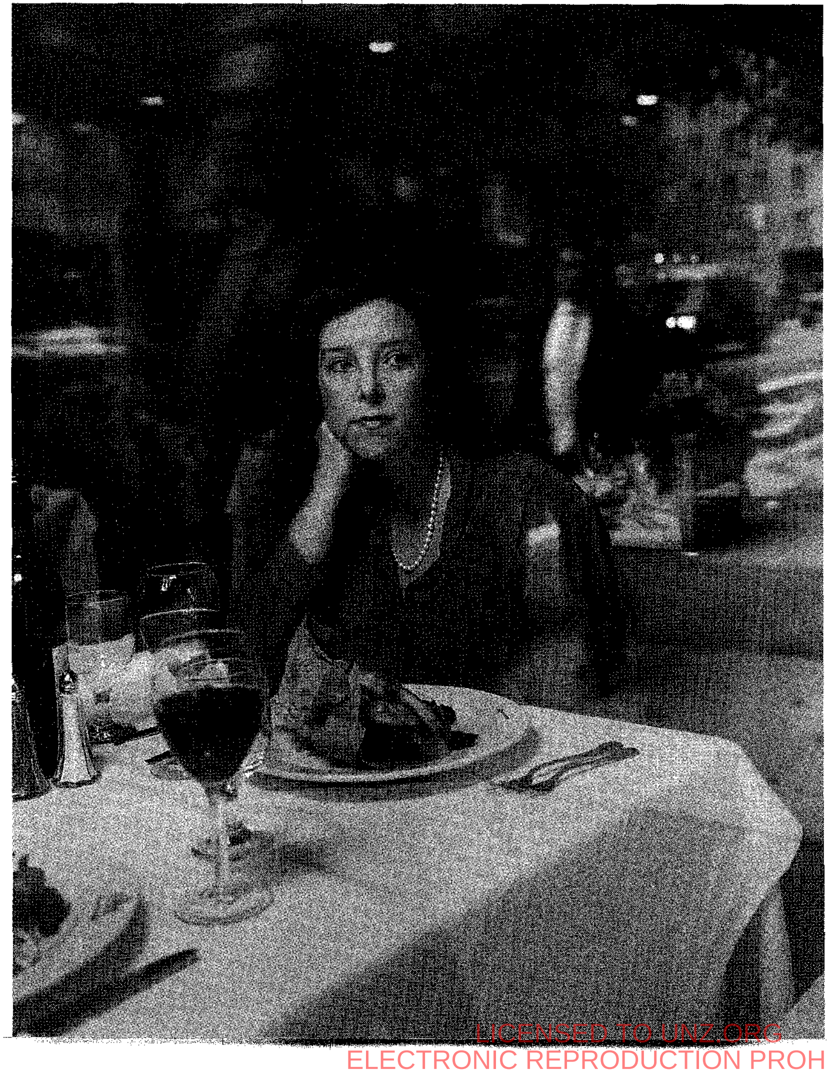
With a deep breath, I yank open the door, storm out of the bathroom, linger for a second, then hit him with my well-crafted icebreaker. "Writing the Great American Novel?" I ask. Bang! He slams his notebook closed, mumbles, and then resumes writing as if I weren't there. Disaster. I scamper back to my perch. But when I tell Jim what happened, his face lights up. "Congratulations!" he says. "You just did the hardest thing by approaching someone, introducing yourself, and getting a response."

Next time, he suggests, I might want to say "Excuse me" first because it's less startling to a stranger. But he's proud of me and wants to know how I'm feeling. Like a booby and a failed hawk, I'm afraid, but also giddy as a dog chasing squirrels. "I should have talked to him," I sigh. Jim, who teaches everything from "spiritual dating" to "romantic obsession" in his formal seminars, leans in. "Don't 'should' on yourself," he says. A minute later a brown-haired cutie-bird is alighting near us with a copy of *Time*. Jim gives me a conspiratorial nod. "That magazine," he mutters, "is a prop." ■

Naked Lunch

BY SUSAN AVERY

CHECK, PLEASE after a series of lunchtime blind dates, Susan Avery was left with a bad case of *agita*.



TODAY I SPENT $400 ON gifts for my boyfriend of three months. There's no particular occasion coming up. No pushing him to commit. He decided I was his soul mate about eleven minutes into our first date. It's just that he's normal and I felt the need to celebrate it. Two years ago, having reemerged in Manhattan after a five-year stint as a married woman on Long Island, I decided it was time to hook up again. Test the waters as a single woman—albeit one with a 2-year-old daughter. No more trying out guys who didn't have "the necessary credentials," warned my shrink. This time around, I would date only men who were well educated, cultured, and . . . employed.

While I was married, I had watched a segment on the news about a dating service that claimed a pretty decent success rate. After an initial interview, you'd get set up on blind dates in restaurants, either for lunch or dinner, and take it from there. You aren't given a lot of information about your date, just a first name, a profession, and very surface-y personal info: "Susan is a writer who ran the marathon. She enjoys theater and tennis and is a nonsmoker."

My initial encounter was set up at Barolo with a man named Elmo. Though his name was a bit of a distraction, he was billed by the matchmaker as a sweet guy who is an editor at an international news service.

To sum it up, Elmo needed work. He spent the entire meal talking about the miserable life he had led. His father was a dermatologist who expected more from his son. Elmo fell into journalism accidentally and hated it. Two torturous hours later, as we parted outside, Elmo blurted out, "Is this your first date with the service?"

"Yes," I replied. "How did you know?"

"They always give me the virgins. Look, I'm sure you don't want to go out with me again, but here's my card." Elmo was right about not going out again, but it killed me to think he had the deflowering title.

Date No. 2 was equally odd. Harvey, a garmento, was fifteen years my senior and looked like my grandfather. Looks have never been a deal breaker to me, so I attempted to get to know him. We met at a joint well-known for its burgers, so I ordered a bacon cheeseburger deluxe. He ordered a green salad, no dressing. He asked me whether I ate so poorly all the time. *Waiter! Check, please.*

Next came Adam, a lawyer. We met at Cibo n the former *Daily News* building. "Where are ou from?" I asked. "I'd rather not say," he rowled without looking up from the menu. All ighty, then. Uncomfortable silence. Thankfully, the waiter appeared and we ordered.

More silence. "I understand you're an attorney. What type of law do you practice?"

"Is there any reason you're interrogating me?" Adam snapped. With that, he got up rom the table and walked out the door. Nothing like a little humiliation at lunch to quell our appetite. The wait staff saw what happened and rushed over. One waiter even gave ne a supportive back massage. My friend Mercedes happens to work in the same building, so I called and told her that a turkey club vas waiting downstairs.

The agency assured me that Adam's behavior was highly unusual and his contract would e canceled. To make it up to me, they added nother date to my contract.

Enter Marshall. Another attorney. Marshall, vho had equal amounts of money, flab, and gall, proceeded to down one scotch after another until he was so abusive to the waiter hat they asked him to leave. I hightailed it over to Old Town bar and called a former boyfriend for comfort. I also demanded my noney back from the dating service. Instead, hey added more dates to my contract.

Soon after came Stanley the dull doctor, Don the "entrepreneur," and Sean the real-estate guy who lives in his ex's basement.

Clearly, it was time for a different approach. At this point, the only man I had considered leeping with was the waiter at Cibo.

One Sunday, I opened up *New York* Magazine and turned right to the personals. Ad after ad was clearly not for me. Then I stopped at an ad placed by a man looking for a strong-willed, literary woman who was not modelthin. The guy wanted me. *Bad.*

I left a message, and David called back a few lays later. Within a matter of minutes, we both knew there was no chemistry. At all. But David suggested I would be a good candidate or his brother, an engineer in Way-the-Hell-Out-There, New Jersey.

"Don't worry—he grew up in the city," he said.

"Where?" I asked.

"Forest Hills."

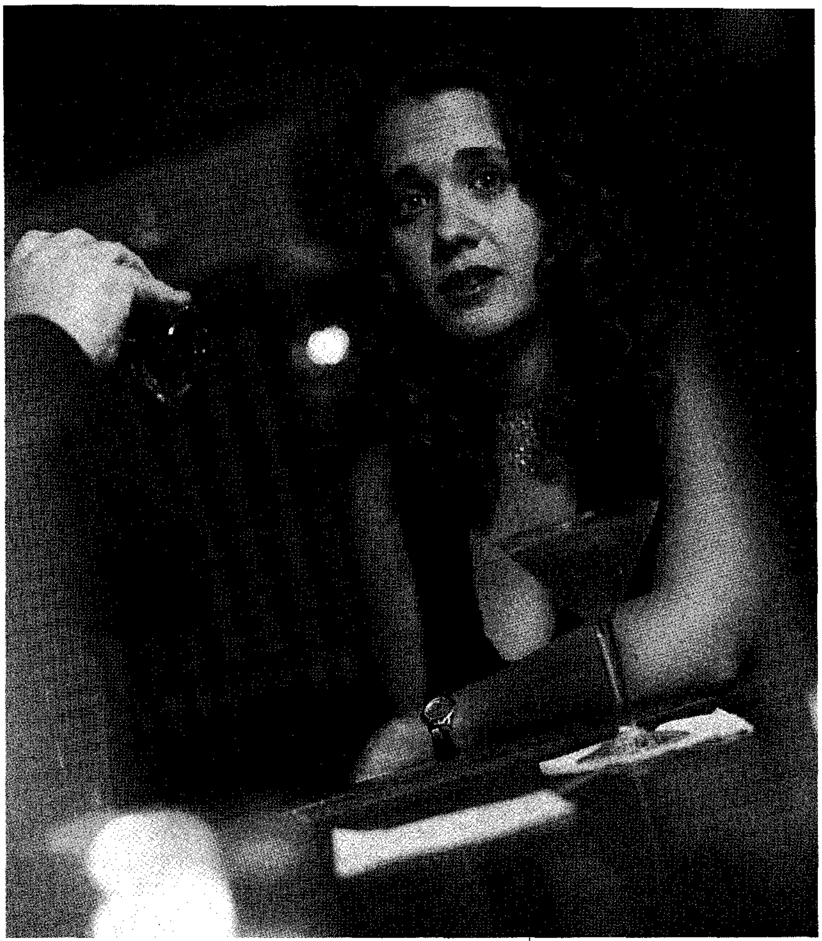
"I grew up in Forest Hills. Did you go to Forest Hills High?"

"I went to Stuyvesant, but Jon went to Forest Hills. He graduated in '77," he replied.

"I graduated in '77. What's your last name?"

As it turns out, Jon and I went through junior high and high school together, knowing each other only peripherally (though in tenth grade, Jon's best friend, Bob, asked me out to see *The Towering Inferno*).

At first, I was wary about a cute guy with no heavy emotional issues, no bad attitude, and no baggage. It took me a while to break from the hunting mode, but with time, it worked out. Now he jokes that when we get married (yes, he says *when*), we should have the ceremony on the steps of the high school. I'm sending an invitation to the dating service. ■



BAR BELLE Tramping through Manhattan on a quest to cure her love jones, Amy Sohn came up empty.

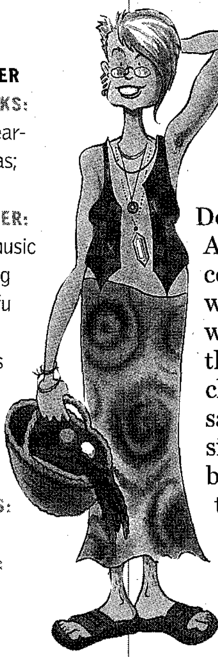
Lowering the Bar

BY AMY SOHN

MY BOYFRIEND AND I BROKE UP this summer, and since then I've been on the prowl. I've gone on a few dates and even met a guy I could dig, but I haven't had any sleazy bar hookups and my life has been feeling incomplete. So I decided to go on a manhunt.

I chose as my companion "Ellen," a 31-year-old schoolteacher with flowing black hair and a body kissed by God. She showed up in a fancy slinky black dress, while my look was more ghetto slut—tight, cheap Joyce Leslie T-shirt, knee-high f-me boots. Our first stop was the

S1NGLE IN THE CITY



PARK SLOPE SISTER

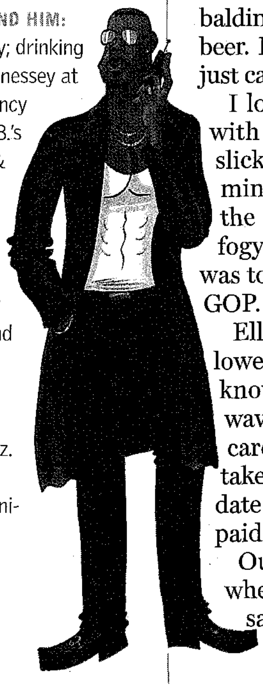
IDENTIFYING MARKS: Homespun chic; year-round flannel; Tevas; Chinese baby.

WHERE TO FIND HER: Listening to folk music at Brooklyn's Rising Cafe or buying Tofu Pups at the food co-op a few blocks away.

MATING CALL: "Do you want to move in?"

WHAT SHE WANTS: A soul mate.

WHAT SHE FEARS: Four cats.



WANNABE PLAYA

IDENTIFYING MARKS: Allen Iverson jersey; posse; implicitly armored SUV; tank watch; tattoo on abdomen in Gothic script.

WHERE TO FIND HIM: In New Jersey; drinking Alize and Hennessey at modeling-agency party; at S.O.B.'s for the High & Mighty or Mos Def.

MATING CALL: Can't be heard over booming sound system.

WHAT HE WANTS: Jennifer Lopez.

WHAT HE FEARS: Paternity suit.

Astor Lounge, which was loud and crazed. I wanted to leave as soon as we got there, but Ellen spotted four yuppie men and dragged me over to them. "Large groups are good," she said. "It gives men a sense of glory to pick you up in front of their friends."

She planted her purse on a chair, looked at one of the guys, and said, "I need to nestle my bag against your bag."

"That would be fine," he said.

"Well, they can meet."

And so did we. Their names were Nick, Don, Peter, and Jae—goateed, slight, Asian, and swarthy. They were financial consultants but not high-powered—one wore his beeper on his belt. We bantered with them about our investments, and then Jae bought us drinks and moved closer to me. "You look like someone," he said. "The hair and the eyes . . . Sarah Jessica Parker." I didn't think it was accurate, but I let it go. Guys have a hard time distinguishing women.

"Are you seeing anyone right now?" he asked shyly.

"Why?"

"I thought I could give you my number. Maybe we could go for a drink." My jaw dropped in horror. I was retro and out of the loop, but wasn't he supposed to ask for *my* number? Is it such a passive era that men now forced women to make the first move? I couldn't take all this responsibility.

I gave him my voice mail, grabbed Ellen's arm, and hauled ass. In the cab, we compared notes. My score: 1 for 1. Ellen's score: 0, but she learned to keep her money in her pension plan.

Our next stop was the Monkey Bar in the Hotel Elysée. The house pianist, Michael Garin, was crooning into a mike, and although the scene was swinging it was also geriatric. As Ellen headed to the bar, a tall, fiftysomething balding guy came up to me and bought me a beer. I noticed he had elephants on his tie. "I just came from an RNC fund-raiser," he said.

I looked over at Ellen. She was bantering with a weathered middle-aged guy with slicked-back hair. Her fogy was hotter than mine. She put on her glasses and scanned the beer list. "If I had eyes like yours," the fogy told her, "I'd never wear glasses." This was too much. She got the charmer; I got the GOP.

Ellen and I headed out and her fogy followed us and took her number. Older men know male passivity is unappealing. We waved good-bye, and he called to me, "Take care of her." *She* was the one who needed to take care of me. She got three martinis and a date with a millionaire. I got a Sierra Nevada paid for by a Republican.

Our next stop was Max Fish on Ludlow, where we picked up our friend Joanna, 27, a salty magazine editor. I suggested we try the seventies suburban theme bar, Welcome to the Johnsons, but it was so smoky and packed we did an about-face. Whe we got outside, a short, decent-looking gu came running after us, shouting, "Don't go!"

"Why not?" Ellen asked.

"Because I have two nice friends in ther and you are three sweet, beautiful ladies."

"What's so special about us?" I asked.

"You're together. I see a lot of hot women, bu you're together." Ellen headed down the stree "You're like Charlie's Angels," he offered.

"Which one am I?" said Ellen.

"The smart one, Kate."

"And me?" I asked.

"The pretty one, Farrah."

"I'm Farrah! I'm Farrah!" I squealed, jumping up and down.

"And you're Jaclyn, the one in between," h said to Joanna, "sorta pretty, sorta smart."

"Thanks," she said tersely.

He went back inside while we conferred. told the girls we should give it a shot. H wasn't a hottie, but he was clearly available.

His name was Greg and his two friend were Eric, a cute Wasp, and Yigal, a Semitic looking guy with pointy sideburns who wa visiting from Israel. As Yigal cornered Ellen Joanna and I sat next to the other two.

"What makes you so confident in you womanizing skills?" I asked Greg.

"My friends pushed me to do it. But yo know what? It's always the quiet one who get the babes. The quiet one sits back while th dummy goes in and makes an ass out of himself. And the chicks are always like, 'I don want a crazy guy. Hey—who's your quie friend?' I know that, but I can't help myself."

I realized Greg and I had something i common. Joanna's the quiet one and I'm always the ass. This guy and I could be asses together. He tended bar, he was funny, and h was Jewish. When he asked if he could giv me his number, I didn't flinch. I just took it.

Just as I was starting to think it had been good night, I spotted Ellen and Yigal suckin face like horndog teens. This broad was a fas mover. "Jo and I are leaving," I said as she cam up for air. "But don't let us rush you."

She frowned for a second and said, "Jus give me one minute." She whispered something in Yigal's ear, kissed him again, and the we three Angels strutted out.

"That guy had the biggest penis," said Ellen "He had the biggest hard penis, and he wa pressing it up against me."

"So go back," I said.

"I want to, but I can't," she said. "When you g home with a stranger, no matter how great it is in the morning you want to kill yourself. An then when he says, 'So I gotta go, whatever thanks,' you're so depressed you understand wh people become heroin addicts. One thing I'v learned in my thirties is that if you can't wait t do it, you shouldn't do it at all."

"So are you calling him tomorrow?" I asked.

"Are you kidding?" she said. "I'm calling m therapist!" ■

YENTA TAKES MANHATTAN

IF YOU'RE YOUNG, SEXY, STYLISH, SLIM, AND UPWARDLY MOBILE (PREFERABLY JEWISH TOO), BOY, DOES JANIS SPINDEL HAVE THE GUY FOR YOU!

BY VANESSA GRIGORIADIS

"THERE'S QUITE A CONGLOMERATE of people here tonight," says Janis Spindel, craning her head to inspect the crowd at the opening party of the 61st Street Reebok Sports Club/LA. "Not really Upper East Sidey, just . . . I don't know." The 48-year-old matchmaker shakes her head. "I wouldn't exactly call it crème de la crème."

Not having been apprised of their sub-crème status, the several hundred prospective members of the tony health club seem to be having a perfectly fine time tonight, feasting on extremely caloric appetizers near a fleet of Nautilus machines and chatting over a steel-drum band playing "New York, New York." Blaringly obvious in her neon-pink blouse, clutching a crumpled Saks shopping bag filled with her belongings, Janis swoops in and out of the "conglomerate," her eyes peeled for "fabulous, professional, jet-setting, beyond beyond beyond awesome-quality women"—and the waiter with the chicken satay.

"Janis!" says a woman in a bright-red dress, running over to give her a kiss. "Have you lost weight?"

"Lost weight?" cries Janis, putting a hand to her nonexistent belly. "*Please!* I look like a baby elephant." She pats her friend's hand. "All right, I'm working, babe. I gotta cruise."

This is no time for small talk. Like the handful of matchmakers working in high-end Manhattan, Janis is here tonight on a mission; she's got more than 100 male clients who are counting on her to get them married, pronto, and it's up to her to find covers for those pots. Stylish covers. "Bottom line is, this is not Idaho and this is not Montana," says Janis, a devoted

PHOTOGRAPHED BY ANDREW BRUSSO

THE E-MAN

IDENTIFYING MARKS: Razor scooter; utility belt for holding Rio MP3 player, Motorola Timeport cell, Palm Vx, and digital camera.

WHERE TO FIND HIM: Invisible Cities laptop music party at Brownies; Galapagos in Williamsburg.

MATING CALL: "My options vested *before* the crash."

WHAT HE WANTS: Lara Croft from *Tomb Raider.*

WILL SETTLE FOR: Velma from *Scooby Doo.*

NEW-ECONOMY ACHIEVER

IDENTIFYING MARKS: Helmut Lang suit, Sigerson Morrison shoes, La Perla lingerie, slight bruising from kickboxing class.

WHERE TO FIND HER: Grange Hall, near her Barrow Street apartment, for drinks; dinner at Babbo, where the food's better; BAM Next Wave Festival; summer place on Shelter Island; skimming *Bee Season* by Myla Goldberg for reading club.

WHAT SHE WANTS: "Emotionally available" guy that makes not more than $20,000 a year less than her (and only then if he's got a cool job).

WHAT SHE FEARS: [see MBA].

mother of two with a gritty born-in-Jersey voice and a head of brown hair that rises from her skull in at least three inches of frizz. "There may be a lot of nice girls in this city, but my men are not looking for nice. They want beyond beyond beyond spectacular, and it's up to me to deliver it." She laughs, a low-pitched cackle. "That's why I work around the clock, like a schmuck."

Janis's quest for "glamorous, smart, skinny, feminine, soft-spoken women" has taken her to Hamptons polo matches, the MTV Music Awards, the front row of the U.S. Open, her corner deli. "The way I look at it, it's a numbers game," she says. "I have to go out all over the place like a crazy person to meet everybody. And through quantity, I find quality." Tonight she's not only looking to restock her main inventory but also trying to fill a few special requests. For example, she's recently acquired a celebrity client, for whom she needs to find a black woman, someone classy and over 30, without any surgical enhancement—"that's a deal-breaker." Her first priority, however, is securing a thirtyish white woman who she thinks will click with another high-profile client. "I've got this guy who wants Jappy, Jappy, Jappy," explains Janis, who is very fond of repeating words three times. "He's on a mission to get married, big-time." She leans in confidentially: "And I've got a contract for six figures when he gets into a serious relationship."

Over in one corner, leaning against a thigh machine, there's a pretty brunette in a black tank top that accentuates her ample chest—"Boobs, too! Perfect!"—chatting amiably with an older man in a navy shirt. "That guy," says Janis, jabbing a finger in his direction, "has been single since before I was single. Ridiculous."

Peeking out from behind the lats machine, Janis narrows her eyes at her prey. "What's that on that girl's finger? A wedding ring? I can't believe it." She creeps around to tap the woman on the shoulder. "Excuse me, are you married?"

"No," says the woman in the tank top with a good-natured grin, her green cat-shaped eyes lighting up. "Why?"

"Your ring," says Janis.

"God, that's so annoying," she says. "I know it looks like a wedding ring. I think I lost a date over it once, so I even switched it to my other hand."

"Janis," says the guy in the navy shirt, in a whiny voice. "Meet Rebecca, my cousin." He laughs. "It's the better-looking side of the family."

"I noticed that," says Janis dismissively. She squints at Rebecca. "You live in the city? East or West? How old are you? What do you do?"

"East," says Rebecca. "I'm 28 and I work in real estate."

"Residential or commercial?" asks Janis.

"Residential," says Rebecca.

"*In*-teresting," says Janis, nodding her head. "I have the perfect guy for you."

"Is he . . ." asks Amanda, giggling, "a putz?"

"No," says Janis, horrified. "I don't do putzes."

"Except for me," jokes Navy Shirt.

"I've got a guy that you're going to go out with so fast you're going to be shaking, my dear," says Janis. "He's thirties, a mega-mega-businessman, a billionaire at least, maybe a zillionaire, five ten, brown hair, blue eyes, just totally beyond beyond beyond awesome. Interested?"

Amanda giggles again. "Maybe."

"Hey, Janis," whines Navy Shirt. "Do I get a referral for this?"

"Ugh," says Janis, waving a hand at him. "Could you just get married already?"

IT MAKES GOOD BUSINESS SENSE that Janis would have little patience for the perennially single guy in the navy shirt, because the currency of the modern matchmaker is how many couples she's sent down the aisle. Denise Winston, the blonde matchmaker who attracts the over-40 set, has 60 to her name, and 32-year-old ex–matrimonial lawyer Samantha Daniels says that she's just hit the very respectable number of 26. Barbra Brooks, a tough-talking, ex-private investigator who works out of her office in Long Beach, claims that no one can beat her record, though she doesn't keep track of her total count. "There's still a stigma to matchmaking, and sometimes the people you hook up just disappear," she says gruffly. "So what. You think I need another wedding in my life?"

Brooks sees a lot of faults in the matchmaking business. "It's a horrendous industry," she says. "There are so many people out there just looking to rip you off." Janis even maintains that her contracts were twice stolen by other matchmakers posing as clients. "There are spies all over," she says. "These people are not above *anything*, my dear." Yet Janis has claimed the title of reigning queen for herself, citing a total of 87 marriages and 298 monogamous relationships to date. "I," says Janis proudly, "am so good at this it is scary."

It's also a little scary to think about how lucrative Janis's business must be. Even though her fees are not exorbitant for this brand of personalized matchmaking, the charges are a bit shocking: She gets $15,000 for twelve dates over the course of the year with people chosen expressly for the client (like Rebecca at the Reebok party). "And my rates go up every time my number of marriages goes up," crows Janis, always one to work an added-revenue angle.

After seven years in the biz, Janis now includes in her empire singles-only mixers, small dinner parties, a new Website, and a quarterly newsletter with tips on how to "age gracefully and attractively." "Memberships" to her service can be renewed for up to two years, but no longer. "If you're not in a monogamous relationship by then, there's something wrong with you," declares Janis. "Let me be very clear about this: It's not *me* who's the moron; it's you."

EVEN IN THESE POST-FEMINIST times, the matchmaking business lives and dies by men. "Men, men, men," muses Janis. "I should call my business 'For Men Only.' " It's the single-mindedness of what men want, she says, that drives her business. "Men are superficial and shallow," she explains. "Essentially, they all want an attractive woman, and that's easy for me to find. I give them someone who isn't gorgeous, and their response is: 'Janis, I could've met ten of those on my own.' What can I do?"

The problem with women clients, she says, is that they're way too picky. "I had a woman the other day say to me, 'I don't date lawyers and I don't date doctors.' 'Hmm,' I say, 'what's left?' 'An investment banker, and they've got to be Solomon, Goldman, or Lazard.' I say, 'Oh, and where should they have gone to college?' She says, 'Harvard, of course.' Now that's why she's 37 and unmarried." She sighs. "This other one the other day telling me, 'I don't do beards.' I said, 'Belinda, there are razors!' "

The relative importance of male and female clients is clear from the get-go with Janis. The first step for a man who wants to become her client is a lengthy meal. "And you know I don't go to McDonald's," she says. On the other hand, female clients are scheduled in back-to-back half-hour consultations at DT.UT, a Second Avenue café around the corner from her apartment. Unlike men, who simply buy Janis dinner in a non-McDonald's-like environment, women pay $250 for their consultations plus a mandatory $45 fee for a subscription to her newsletter. "These girls want to deal with the best," she says. "They've got to pay the piper."

Stuffing their checks into a pink zippered purse, Janis receives a half-dozen women from her perch at the back of the café one afternoon. She claims—claims—more than 550 calls a week from women looking to become clients, and says she will agree to work with only two or three. Today she meets a blond widower from Park Avenue; a 31-year-old investment banker whose mom forced her into this meeting; and a Korean hedge-fund manager in an elegantly tailored purple suit. "I don't know, that Oriental one is Wharton and MIT," says Janis, shrugging her shoulders. "Normally I wouldn't do . . . that, but there are some guys who are into . . . that." She laughs. "Jewish man wants a nice Korean wife. His mother would love me."

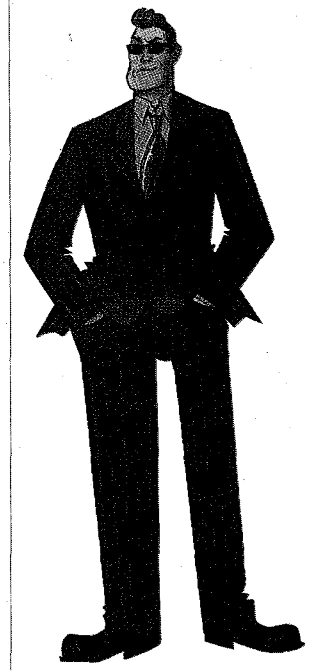
Janis is harshest in her assessment of a 45-year-old female editor looking to get married for the second time. "That one was just beyond," wails Janis. "Now, my friend Christina Oxenberg raved and raved and raved about this girl, and she was not someone to rave about. She was plain, she had no makeup on, she had a haircut from World War II. Now, I'm not saying I look so great today, I'm like a fat person, but *I'm* not the one looking for a husband."

Arriving late in the afternoon is a best-selling author. She's 42 years old, with a 9-year-old child and two ex-husbands, a hard-bodied five-four ensconced in tight tan leather pants. "Okay, let's get going," says the author as soon as her spike heels hit the café floor. "I'm a very late bloomer. In the past two years I've hit the woman that I am. I had a long, hard road. The kind of guys I went out with, including my ex-husband, who is a loser and a schnorrer, have not been on my level. The last guy I went out with was self-medicating himself with heavy drinking, sex, deals, and food. The guy before that has been a porn addict since he was nine." She pauses. "I have a very strong soft side, that you're not seeing right now, but it's dominant in me. The right man brings out a very feminine woman who goes bare-legged and wears sexy dresses. But I need a *guy* guy—masculine, not macho. Someone who can be my best friend. I need someone. I have a gaping hole in my life."

This is the kind of nakedness that each of her clients shows Janis, and even after all these years it is a lot to deal with. "These women are desperate desperate desperate," says Janis in a far quieter tone of voice than usual. She spends much more than the allotted time with the author and is quite gentle with her, talking about housekeepers, therapy, and island vacations. "I've had people start to cry, begging me with their checkbook," says Janis. "One girl went crazy on me: Thank God she was a chain-smoker—I got out of it by telling her I don't take smokers." She sighs. "Of course, it makes me sad, but I can't find someone for everyone."

IT'S A BALMY SEPTEMBER DAY when I next see Janis. Her hair is wilder than ever, and she's shaking with excitement. In her hands are the typical shopping bags she uses as purses, but today she seems to be carrying a few more than usual. "I'm coming from my daughter's school for this meet-the-new-headmistress night and I see on Lexington that there's something going on in front of this new restaurant," she says. "I see that there are all these 'beautiful people' "—that phrase gets in-air quote marks—"so I march right in. The party is something about Race to Deliver, who knows what, and boom boom boom, in five minutes I'm out of there with two goody bags from Polo Sport!"

Crossing Second Avenue against the light, to the honking of many taxi horns, Janis starts talking about how she met her husband, and a dreamy smile crosses her face. "I remember how he first saw me in my little pigtails and pink bandanna at the 56th Street Health & Racquet Club and said to his friend, 'You see that tall one, I'm going to marry her,' " says Janis. "I had just broken up with someone after four years and I was sick sick sick in love with this jerk, and I said, 'Well now, that is quite a line.' " She laughs at the memory. "He followed me home from the gym, and before we went to Tony Roma's he drank a whole bottle of wine in my living room, he was so nervous. Now I went back to that jerk 88 times while we were dating and I treated my husband like a piece of garbage, but I married him. It's the best thing in my life." She laughs. "You know, I *do* believe in love." ■



MBA (MARRIED BUT AVAILABLE)

IDENTIFYING MARKS: Hickey Freeman suit, Thos. Pink shirt, faint clinging odor of Cohiba.

WHERE TO FIND HIM: Eyeballing young associates over a $19 single-malt scotch at the Campbell Apartment waiting for the train to Greenwich.

MATING CALL: Have you ever *seen* a boat this big?

WHAT HE WANTS: An "arrangement."

WHAT HE FEARS: A sexual-harassment lawsuit.

Sum of Her Parts

An intoxicating actress with a sober view of Hollywood and stardom, Mary-Louise Parker brings her mesmerizing performance in *Proof* to Broadway. **By Robin J. Schwartz**

MARY-LOUISE PARKER HAS JUST FALLEN IN love with an eel. A cooked one. Though a Japanese-food devotee, she's never before encountered the velvet sensuality of this smoked delicacy. "Oh, my God . . . *Oh, my God!*" she cries out, abandoning herself to culinary ecstasy. Such a visceral reaction isn't surprising, considering her penchant for strong emotion. Charles Baxter's books, currently piled ten-high by her bed, are "deeply romantic and mournful," she says, and make her weep. She found *The Laramie Project,* about the brutal murder of Matthew Shepard, "devastating, totally harrowing, brave, and beautiful." She is not a woman of small passions.

"My sister sent me this cartoon years ago," Parker recalls. "There were these two characters; one was her and one was me. And my little character was all, 'I see things in black-and-white. I hate you . . . I love you.' I don't have a lot of gray areas." In fact, this tidbit is a rare splash of personal color; the 36-year-old actress is fiercely private. "It is not easy for me to give of myself," she admits. "My life is *my life.*"

What's surprising, given that tendency to see things in such chiaroscuro, is Parker's gift for portraying characters *awash* in gray areas. Like Catherine, the fragile prodigy of *Proof* who has spent three years caring for her dying father, a famed math genius, and now must defend not only her sanity but her own mathematical prowess. Parker created the role last spring at the Manhattan Theatre Club and, following rapturous reviews, brings it to the Walter Kerr, where it opens on October 24.

Then there's Rona, the emotionally stunted baker of gorgeous but inedible cakes, in *The Five Senses.* And, of course, there was Li'l Bit, the ambivalent sexual victim of Paula Vogel's play *How I Learned to Drive,* in which she had to bounce from age 11 through 35—in chronological *dis*order.

"What distinguishes her work is an absolute clarity," says Mark Brokaw, who directed her in *Drive.* "She has an incredibly accurate bullshit meter. She's relentless in uncovering and investigating—it makes her very charismatic as a performer."

Proof's director, Daniel Sullivan, has a slightly different take: "She's full of contradictions; that's what makes her work so hypnotic. She has a steel-will quality combined with a sort of sweet innocence that creates a remarkably odd and compelling figure." Even her promotional photo advertises that split personality, part alluring, part frightening: In a seductive dress, a stray hair half obscuring one eye, Parker dares you to—what? "It is kind of 'Come here; fuck you. Come here; fuck you!' " she says, laughing. Parker is willing to play dark, which is precisely what playwright David Auburn wanted for Catherine but didn't expect to find. "She wasn't afraid to play a troubled person," he recalls. "She trusted that we would still be on her side."

YET ALONG WITH THE INTENSITY, Parker is possessed of certain madcap tendencies, often buried in roles where she suffers. Anyone who saw TNT's hilariously biting *Legalese*, her Tony-nominated turn in *Prelude to a Kiss*, or the Feydeau-ish *Communicating Doors* understands the lightness she's capable of. Especially *off*-stage. Picture the after-party at the Paris Film Festival—a very highbrow affair. Parker's longtime boyfriend, Billy Crudup, has just been named Best Actor for his performance in *Jesus' Son.* While he's away being photographed, Parker and one of the film's writer-producers, Elizabeth Cuthrell, are engaged in a heated sing-off of Rickie Lee Jones songs. Both are rabid fans, and Cuthrell has made the mistake of bragging she knows more Jones lyrics than Parker. They're loud, they're happy, and they're blithely oblivious to the stares and upturned noses in the chichi crowd. "Those are the moments that I love about her, that are very much *her,*" says Cuthrell.

Like Crudup, currently starring in *Almost Famous,* Parker has become an actor's actor, ever on the verge of a stardom she will achieve on her terms alone.

"I never know why people offer me whatever jobs they do," she says. "And it doesn't matter. It doesn't interest me how other people see me. I really only take parts because I want to say *those* words."

Growing up, she moved around the country a lot, yet she was a Brownie and a Girl Scout. Now, despite a sometimes high-profile film career that has included roles in *Boys on the Side, The Client,* and *Bullets Over Broadway,* she's a homebody who bakes pies and knits. Mention the late bad-boy film producer Don Simpson, and she draws a blank. Cuthrell says that when she calls Parker and Crudup at home in TriBeCa, "they always seem to be in the middle of a game of Scrabble."

Parker tends to make a fan of everyone she's shared a stage or film set with. Like playwright Craig Lucas, who wrote *Prelude to a Kiss* and whose film *Longtime Companion* Parker signed on to sight unseen, and Norman Rene, who directed both projects and was, until his death in 1996, her mentor. ("I actually still have to conjure him up from the dead now and again to get his advice.")

"She's so passionate and fixated on getting it right by finding the most truth that she can in any given moment," Cuthrell says. "That takes so much courage and focus it seems like a spiritual practice—though I think she would hate that I said that. "

Maybe not. Parker herself echoes the observation. "I love the ritual of the theater," she says. "I love the struggle of it." She is driven by her emotions; the truthfulness of her performances seems to stem from her capacity to immerse herself in her senses. She loves the rain, she says, the plink-plink, the dramatic whoosh, but especially that moment right after the lightning flashes, before the inevitable crash of thunder.

"That's anticipation at its purest," she says, flashing that mysterious smile again. " 'Cause you know something's coming, and it's not gonna be subtle." ■

Photographed by Firooz Zahedi

Not by-the-numbers: Parker finds her stardom in New York.

Hair by Steven Ward/Garren NY; makeup by Scott Barnes/Garren NY; styling by Linda La Rosa; top by Daryl K; necklace by Bettina/Hippie Deluxe.

ENEMY OF THE STATE Emmanuel Goldstein.

HOLLYWOOD VS. THE HACKER

Until this year, Emmanuel Goldstein was a hacker activist with a name cribbed from an Orwell novel and a 'zine read by the Secret Service. Then he took on Hollywood and hooked up with Martin Garbus to challenge copyright law as we know it. If he fails, he'll go bankrupt. **By Hillary Rosner**

It's 5 o'clock on a Friday in midtown, and Emmanuel Goldstein is bushwhacking through the rush-hour crowds at lightning speed, head down, unkempt brown hair catching the breeze, dual cell phones jiggling in the pockets of his faded cargo pants. He barrels through the revolving doors of 488 Madison, into the elevator, and straight up to the offices of the high-powered law firm Frankfurt Garbus Kurnit Klein & Selz, where he confronts a dubious receptionist. "I'm here to see Marty Garbus," he says quickly.

"Is he expecting you?" she asks.

"Yeah," Goldstein replies, unfazed. She gestures to him to take a seat.

Goldstein slouches over to the waiting area and plops down in an upholstered armchair. Sporting a baseball cap, a knapsack, and a T-shirt that reads CHAOS COMPUTER CLUB, he looks more like a 17-year-old video-game fanatic than a client of one of the most respected First Amendment litigators in the country.

Goldstein, 40, is the editor, activist, and sometime cult figure at the helm of the sixteen-year-old hacker journal *2600: The Hacker Quarterly*, a 'zine that prints articles like "Hacking the Three Holed Payphone," "Java Applet Hacking," and "Packet Analysis and Header Sniffers." Six months ago, he was in the news for a prank he pulled on Verizon, the phone company created by the merger of Bell Atlantic and GTE. It seems that Verizon, in a preemptive strike, had registered 724 Internet domain names, including the potentially troublesome www.VerizonSucks.com. So Goldstein registered www.VerizonReallySucks.com. After Verizon accused him of trademark infringement, Goldstein encouraged other hackers to register similar addresses.

That's his idea of fun. The issue he's staking everything on—literally—is a copyright-infringement lawsuit brought against him by the Motion Picture Association of America. The suit will determine what consumers can and can't do with their DVD players, as well as force the courts to weigh the relative importance of copyright protection and free speech in the emerging era of digital everything.

Slumped on the sofa in Garbus's book-lined corner office, Goldstein listens as his lawyer discusses the risks of plunging ahead with the case. Goldstein lost the first round of the lawsuit, which the MPAA brought against him for publishing computer code that cracks the copy protection the movie industry puts on DVDs. He's currently liable for the MPAA's court costs but not its legal fees. If he loses his appeal, as Garbus puts it, "the sky falls in"—he could be looking at more than $8 million in legal fees.

PHOTOGRAPHED BY MICHAEL GRECCO

“They have given up shooting, and they have given up servitude,” Garbus jokes, “so what it means is bankruptcy.” He smiles. “I figure, Manny, for a man of your stature, what's a couple million more dollars?” Goldstein looks unconcerned—even impishly pleased with the stakes.

“It doesn't surprise me at all that he's in this situation,” says Nicholas Jarecki, a friend and Internet entrepreneur. “He's willing to go out on a limb to make his point. He's willing to take things to their conclusion.” If Goldstein loses in the Second Circuit Court of Appeals, he and Garbus—whose bill is being footed by the cyberspace civil-liberties group Electronic Frontier Foundation—plan to take the case to the Supreme Court.

The corners of Goldstein's mouth turn up ever so slightly: He's hit upon a way to tweak his opponent, MPAA president and CEO Jack Valenti. “The video of the deposition,” he says. “Is that copyrighted?”

No, Garbus explains, it's public domain.

Goldstein grins. “Imagine if, as fund-raising, we sold Valenti's deposition on DVD. The more they fought, the more we'd have to sell.” Even in the middle of a meeting about a lawsuit that could ruin him, he can't resist one more jab.

Garbus chuckles. “That's a good idea,” he says proudly. Talk then turns to the lawyer's impending social obligations with clients, including a trip to Toronto with Al Pacino and a screening of *Bamboozled* with Spike Lee. But first he has distinctly un-Hollywood plans with an out-of-town guest. “So, Manny”—he's teasing—“you wanna come to dinner with Fidel?”

> **"We could have dropped out, but I think it would be kind of hypocritical, because we spent all these years talking about the importance of standing up for what you believe in."**

AT FIRST GLANCE, GARBUS and Goldstein appear unlikely allies. Garbus is a consummate insider who has represented clients like Nelson Mandela, Robert Redford, and the estate of Marilyn Monroe. Goldstein, whose real name is Eric Corley—he took his name from the “Enemy of the People” in George Orwell's *1984*—lives with his cat in a secluded house near Stony Brook. In the book, Emmanuel Goldstein is described as “the commander of a vast shadowy army, an underground network of conspirators dedicated to the overthrow of the State.”

But in the quickly shifting landscape of intellectual-property law, Goldstein and Garbus have emerged as flip sides of the same coin. If Goldstein is the black sheep of the family, Garbus is the super-cool uncle with great stories (guarding the Pentagon Papers in his attic; helping to draft the Czech Constitution) who made it into the corner office without compromising his values. “They're both trying to accomplish the same thing, just through different avenues,” says Alex Urbelis, a *2600* staff member. “Emmanuel is pushing the First Amendment boundaries further and further with each issue of *2600*, and Marty is out there defending the First Amendment.”

Goldstein has run *2600* as a tool of subversion from the beginning. The writer Bruce Sterling, who once compared Goldstein to Václav Havel (another Garbus client), wrote in *The Hacker Crackdown*: “*2600* holds that technical power and specialized knowledge, of any kind obtainable, belong by right in the hands of those individuals brave and bold enough to discover them—by whatever means necessary.” Goldstein describes his mission in simpler terms. “We print information,” he told listeners to his weekly WBAI radio show, “Off the Hook,” a few days after the judge ruled against him. “And we don't sit around at night wondering what people will do with that information.”

In this case, the information is the code for a program called DeCSS, which disables the Content Scramble System (CSS) that prevents consumers from making copies of DVDs. DeCSS was written by a then-15-year-old Norwegian hacker named Jon Johansen not for the purpose of copying DVDs but so he could play them on a computer running the Linux operating system as opposed to Windows or the Mac OS (playing DVDs on other platforms requires buying an additional accessory). Johansen promptly posted DeCSS on the Web, where it was copied on scores of sites. In January, the MPAA filed a lawsuit on behalf of the major movie studios arguing that sites posting the DeCSS code were violating the “anti-circumvention provision” of the Digital Millennium Copyright Act of 1998 (DMCA), which forbids the distribution of anything “primarily designed or produced for the purpose of circumventing a technological measure that effectively controls access to a copyrighted work.” Goldstein jumped right into the fracas by publishing a story on the *2600* Website that included the offending code.

“So far, the courts have stood firm against any kind of intrusion on the copyright law and the DMCA,” says Valenti who calls Judge Lewis Kaplan's decision “unadorned and shorn of all ambiguity The core blood and bone of all these cases—the Napster case, the one we've filed against ScourNet—all has to do with a word that is harsh to use but is appropriate: *stealing*.”

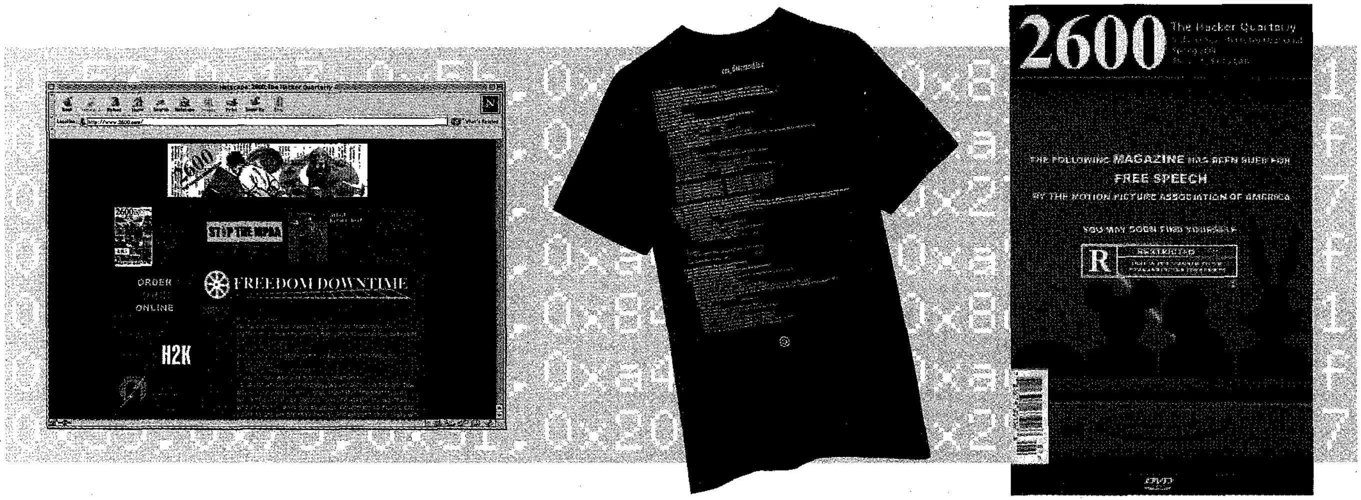
Late last month, Garbus and Goldstein filed an appeal based on two central ideas: that software code is a language like any other and deserves First Amendment protection, and that the fair-use doctrine of copyright law, which allows you to tape a TV show at home or quote part of a book in an essay, must apply to digital technology the same way it applies to traditional media. By encrypting content in a way that can prevent DVD viewers from grabbing “stills” and, potentially, fast-forwarding through previews, CSS, Garbus will say, violates that standard. “This is the first case under the DMCA,” says Garbus. “It can decide whether or not you can ban fair use in this country. I think this will be very significant for the future of the Internet.”

“We could have dropped out, I suppose,” Goldstein muses, “but I think it would be kind of hypocritical, because we spent all these years talking about freedom of speech, talking about the importance of standing up for what you believe in. How much is it worth if you say you stand for these things and then as soon as the first storm cloud comes, you go running? It's not a choice we have, as far as I'm concerned.”

“He won't compromise,” says Jarecki, who first met Goldstein at a *2600* meeting eight years ago, after which the two supposedly trailed a Secret Service agent who'd been there undercover. “And that can be his friend. It's his friend now. But it can also be his enemy.” Jarecki points out that Goldstein almost never backs down, which makes his involvement in a lawsuit like this all but inevitable. And, says Jarecki, "he usually doesn't lose."

If he does, he stands to lose *2600*—"his life," according to Shana Skaletsky, a law student and a rare female member of the *2600* scene. "It's not something that he publishes on the weekends," she says. "He doesn't have another job. If the magazine were to die, I think it would be kind of scary. I don't know what he would do."

GOLDSTEIN FOUNDED *2600* IN 1984 AS A way for hackers to share information then only available on the hundreds of separate electronic bulletin boards that predated the Internet. In 1987, he began a series of monthly meetings in New York where programmers could show off and swap their booty, from code they had written to long-distance access numbers they had pilfered. Those "meets," as they're called, still draw crowds (and the occasional Secret Service agent) in cities from Chicago to Moscow on the first Friday of each month. But the 2600 brand—the meets, the magazine, and the Website—has come to stand for much more. Goldstein has made *2600* the voice of the hacker world's activist strain, whose members share an ideology known as "hacktivism."


STOP THE MPAA
ORDER
ONLINE
FREEDOM DOWNTIME
H2K
2600
The Hacker Quarterly
THE FOLLOWING MAGAZINE HAS BEEN SUED FOR
FREE SPEECH
BY THE MOTION PICTURE ASSOCIATION OF AMERICA
YOU MAY SOON FIND YOURSELF
R
RESTRICTED
DVD

Tools of subversion From left, 2600.com, a DeCSS T-shirt, and the spring 2000 issue of *2600*.

In 1996, Goldstein broadcast a phone interview with jailed hacker Bernie S. from the hospital bed where Bernie was recovering from a prison attack. Two years later, he staged a demonstration outside the New York offices of Miramax to protest *Takedown*, a film about Kevin Mitnick, a hacker who spent five years in prison for computer and wire fraud. That case divided the hacker world: Some saw Mitnick as the victim of a witch hunt, others as a criminal who stole information and gave hackers a bad name. One of Mitnick's most vocal advocates, Goldstein believes the film—based on the book by computer-security consultant Tsutomu Shimomura and New York *Times* reporter John Markoff—was slanderous, and he's finishing his own film about Mitnick and other hackers, *Freedom Downtime*.

The term *hacktivism* is used loosely to refer to the politicization of the geek world—the underground counterpart to the increasing political involvement of tech CEOs. But it also refers to politically motivated computer pranks, like hacking into government or corporate Websites to add messages about social causes. If such a vaguely defined movement can have a charismatic leader, Goldstein is it. "He's got this sort of magnetism to him," says Skaletsky. "Something about it excites people."

Indeed, Goldstein's followers sometimes sound like they're talking about a cult leader. "He's an icon," says Jarecki. "He's like the Alan Dershowitz of hacking." Goldstein still regularly attends the New York meets in the lower lobby of the Citicorp building, bringing bundles of the newest issue four times a year.

To his supporters, Goldstein is an idealist who sticks to his principles, living in relative isolation on Long Island while his peers cash in on the tech boom. To his critics, Goldstein is a Fagin figure of the digital underground—or a fake. He's not technically a hacker, because he doesn't program or crack codes (interestingly, he doesn't even own a DVD player), and some resent that he's using *2600* as "his own private printed soapbox," in the words of a computer-security expert who asked to remain anonymous. "I really don't see the stuff he sticks in *2600* as having anything to do with hacking anyway."

But Goldstein defines *hacker* in considerably broader terms—"somebody who just asks a lot of questions and keeps searching for the answers regardless of how many times you tell him to stop"—and runs *2600* accordingly. In September, he donated *2600*'s seldom-used Manhattan office space, which most recently served as headquarters for July's H2K hacker conference, to the Independent Media Center, a collective of Web-based activist journalists. (H2K was a controversy in itself thanks to Goldstein's choice of keynote speaker: former Dead Kennedys front man Jello Biafra, a free-speech activist with no computer knowledge.) "We can either fight our battles by ourselves or join forces and link up and share some of the resources. These are people using the Net as well, people who need bandwidth and need to figure out things," Goldstein says of the IMC. "And we need to figure out things as well, and we can use each other to spread the word."

A FEW WEEKS AFTER JUDGE Kaplan's ruling, Goldstein is in the studio at WBAI Pacifica Radio on Wall Street for his hacker radio show. Six others join him, including Phiber Optik, the infamous phone "phreaker" who served prison time for telecom fraud; Izaac, a *2600* staff member and a co-host of the show; a greasy-haired Columbia undergrad; and the systems administrator of a prominent advertising agency. "Hey, don't use the red mike," Goldstein instructs his motley crew. "It makes you sound like a nerd."

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Goldstein begins the show by playing a recording of an acoustic tune called "The DeCSS Song," an MP3 file by a band called Don't Eat Pete, who have essentially set the DeCSS instructions to music. (During the trial, the MPAA added to the lawsuit a company that printed the DeCSS code on T-shirts.) The chorus of this catchy ditty goes, "I hate the DMCA. It makes this song illegal." As the band sings step 15 (of 21), one of the guys in the studio pretends to hold up a lighter. The first half of the show is dedicated to an ongoing discussion of the trial, after which Goldstein moves on to the increasing presence of corporations in university life, and *2600*'s "victory" over Verizon, which apologized to the magazine for its accusations of cybersquatting.

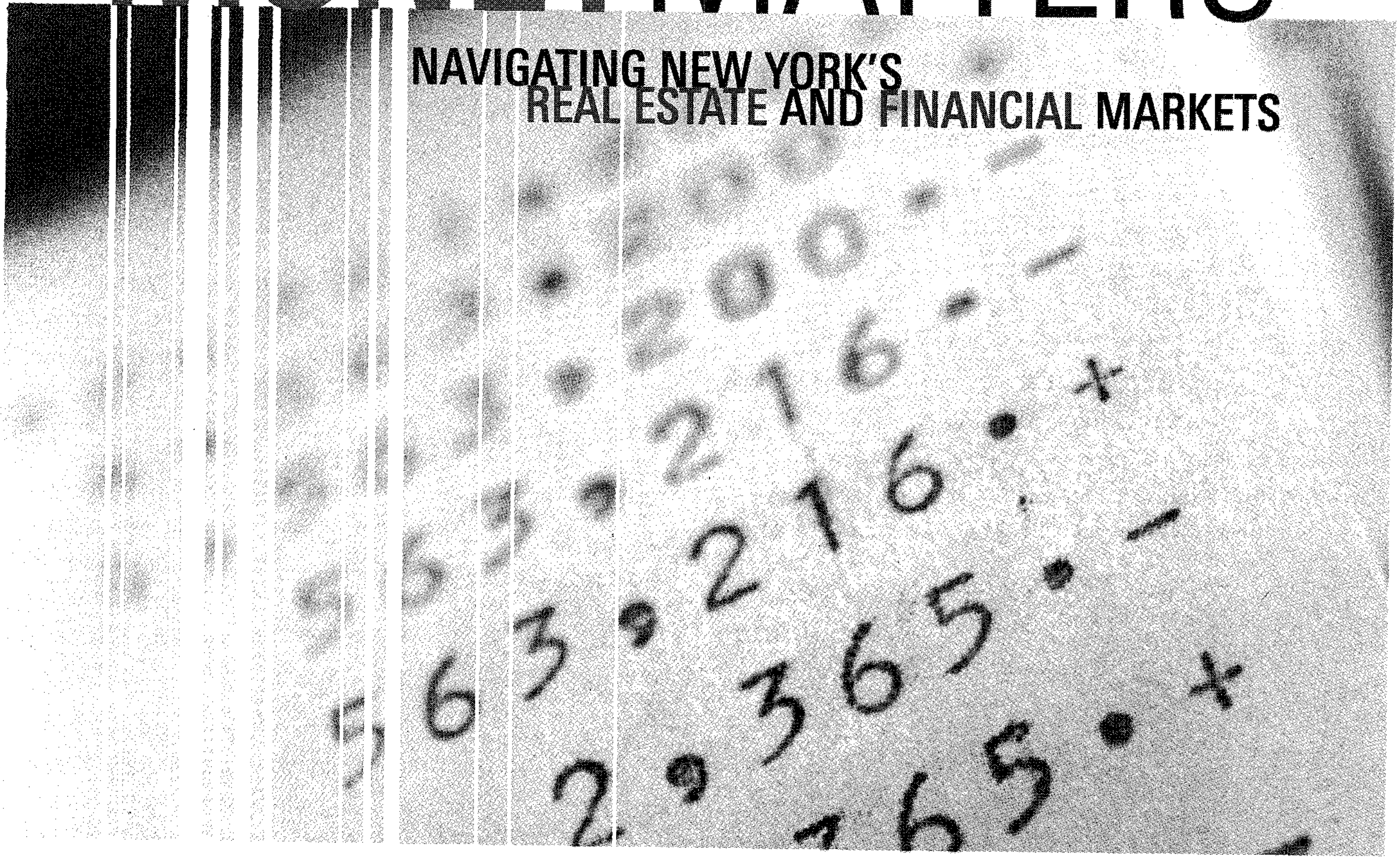
After the show, Goldstein leads his group up to the Village, where roughly a dozen hackers assemble at Caffe Pane e Cioccolato on the corner of Mercer Street and Waverly Place. Convening for dinner after "Off the Hook" is a weekly tradition—a miniature version of the *2600* meets. Goldstein usually chooses the locale, careening through the city in his green Toyota adorned with a FREE KEVIN bumper sticker. This evening, he's drinking Pinot Grigio and scarfing down pasta e fagioli and a massive plate of chicken.

Goldstein tells a story about how, back in '86, the FBI allegedly tried to persuade him to help spy on Russian nationals, offering him $50 an hour to call and tempt them with products they weren't allowed to buy. What amuses Goldstein most about this story isn't that it actually happened, but that the FBI agent involved was named Walter—also the name of Goldstein's dog. "When he came in, I said, 'Walter, sit!' " he recalls with unconcealed glee. "It was pretty funny."

Later, at about 2 A.M., as the group's last stragglers walk west on St. Marks Place, Goldstein pauses in front of the Gap, where a sidewalk projection advertises Gap.com. Like a kid making shadow puppets at a slide show, Goldstein locates the source of the projection and places his whole body in front of it, until just a trace of purple light outlines his shadow on the ground. The word *kills* becomes clearly visible, scrawled in chalk beneath where the Gap logo appeared a moment ago. Goldstein laughs. "It's good to know someone is fighting the fight." ■

MONEYMATTERS

NAVIGATING NEW YORK'S REAL ESTATE AND FINANCIAL MARKETS



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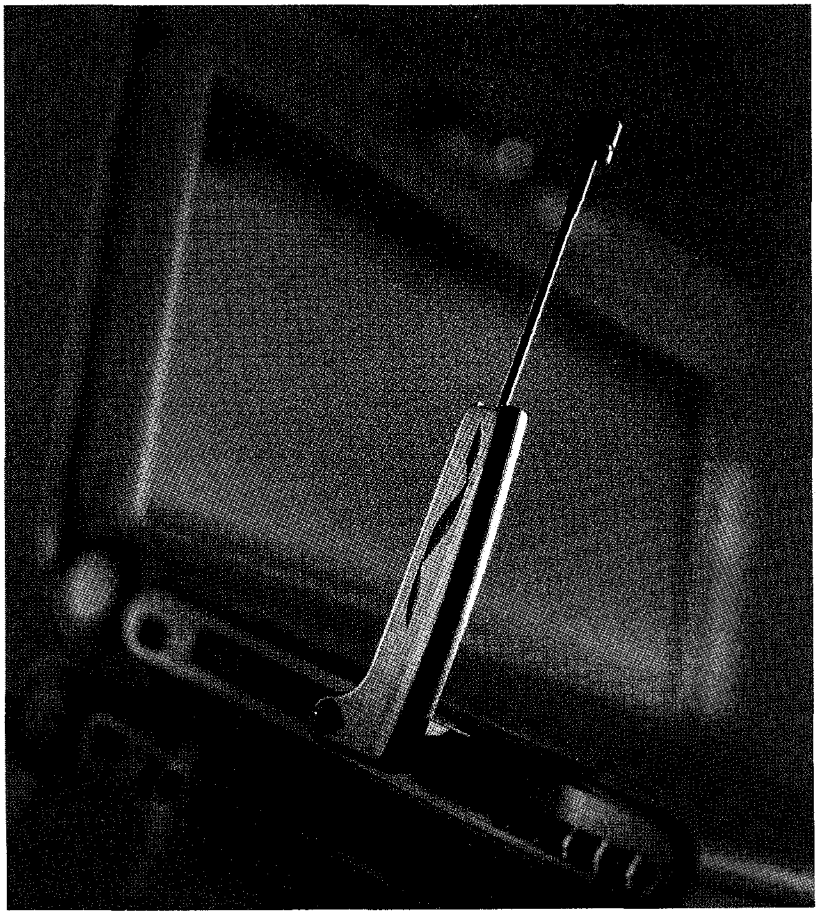
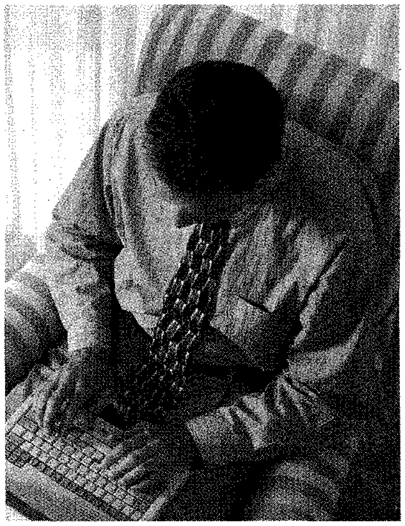


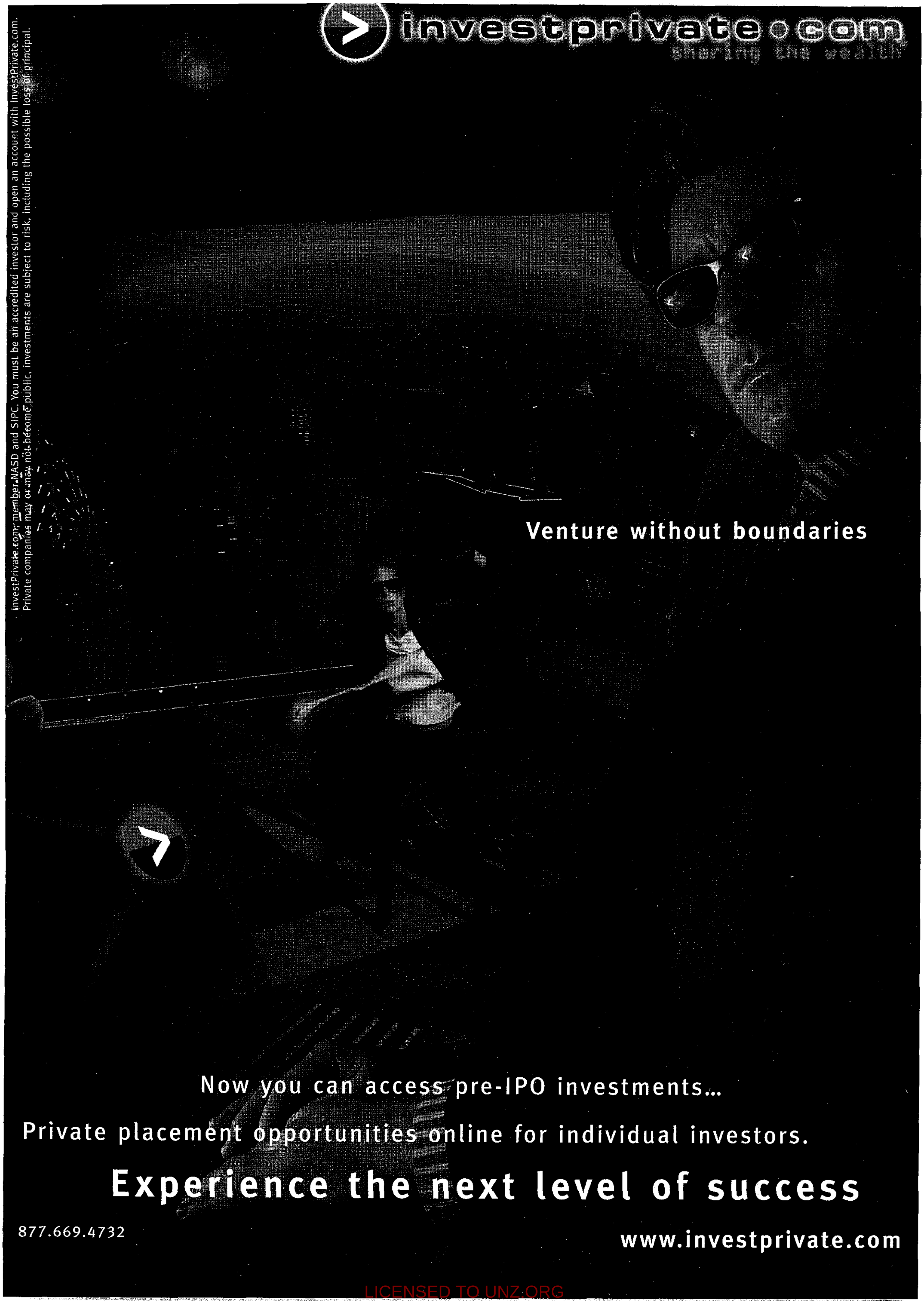
RexSpeed makes connecting to your financial sites a breeze. You can access a continuous market feed from the stock exchange, check your portfolio, e-mail your online broker, and even download some MP3s in a fraction of the time of standard connection speeds.



RexSpeed is especially designed for the residential needs of New Yorkers. Each system is exclusive to your building, so you never have to share your connection with the whole neighborhood, as with DSL and cable modems.

The brains of the RexSpeed Local Area Network are set up in your building's basement. From there, a data cable runs to each floor landing, where RexSpeed installs a wireless transmitter that communicates with your apartment through a wireless network card (NIC) installed in your computer. There's no drilling through walls or floors. And in most cases, an installer rarely has to enter your home.

The result is an "always on" wireless connection that lets you work online from anywhere in your apartment. Roam with your laptop to the couch, the kitchen, or the bedroom. If you use a desktop computer, it's not anchored to a phone line, so you can move it at will, making



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redecorating easy. And since your whole building is part of the network, you can even surf from your laptop at the roof garden, in the laundry room, or swimming pool.

"Soon, wireless Internet access will be considered a necessary amenity for residential New York, much like cable TV is today," says Richard Malpica, chief operating officer of RexSpeed. "It not only adds value for building owners, but is a big advantage to apartment owners in the resale of individual units."

RexSpeed service includes all the features you expect from an ISP, including e-mail, Web pages, and filtering software to block objectionable material from the kids. And once installed, RexSpeed forms the foundation for a host of "smart building" functions, from video surveillance of public areas to monitoring building alarm systems.

Ask your co-op or condo board or your building's ownership about installing the RexSpeed wireless network in your building. Once installed, RexSpeed basic subscriber service is only $39.99 per month, with a one-time installation fee of $150. Find out more by visiting www.rexspeed.com.

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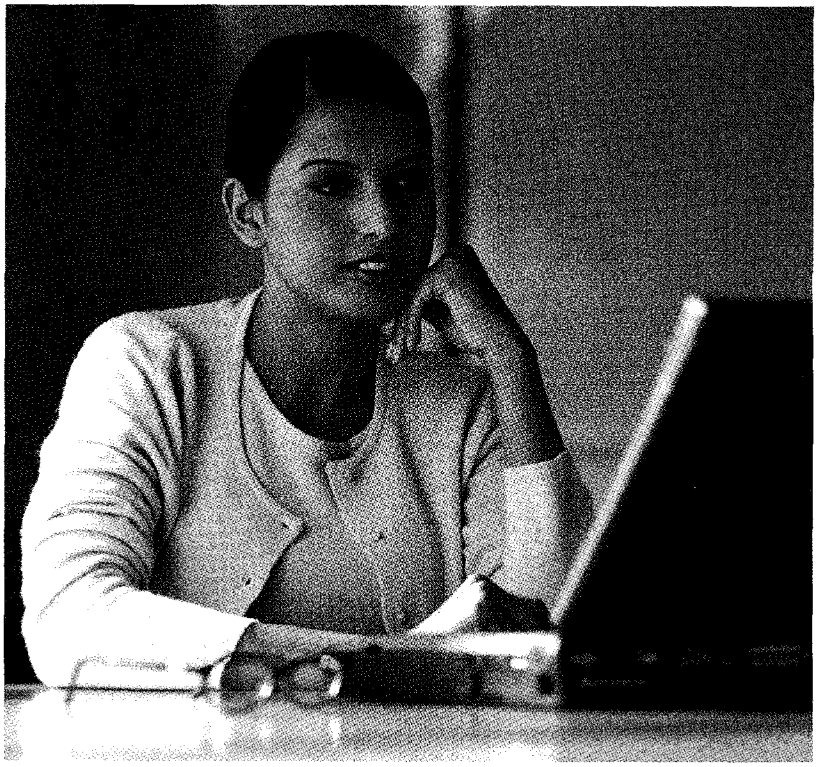

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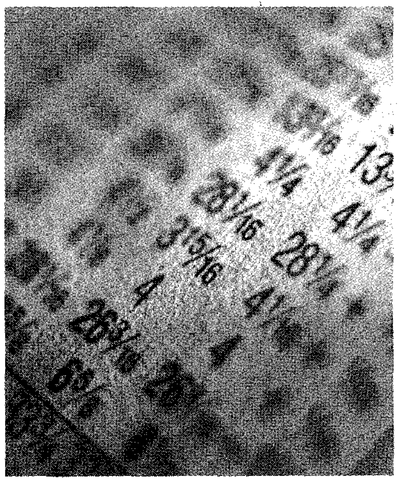

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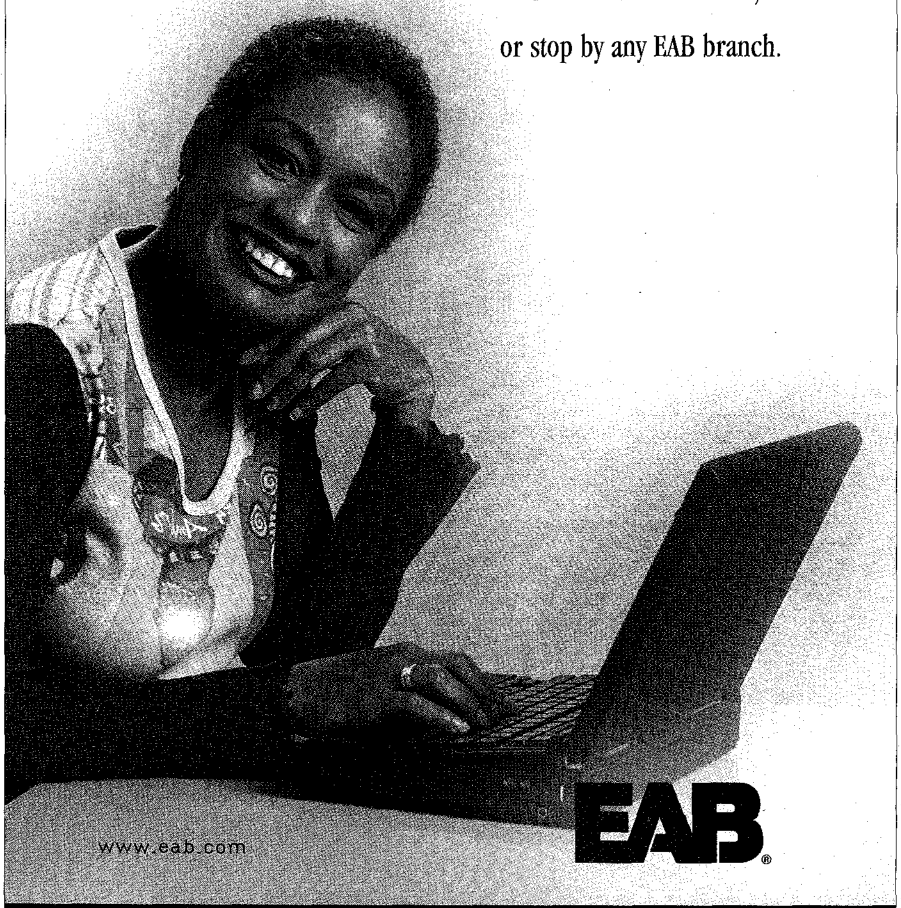

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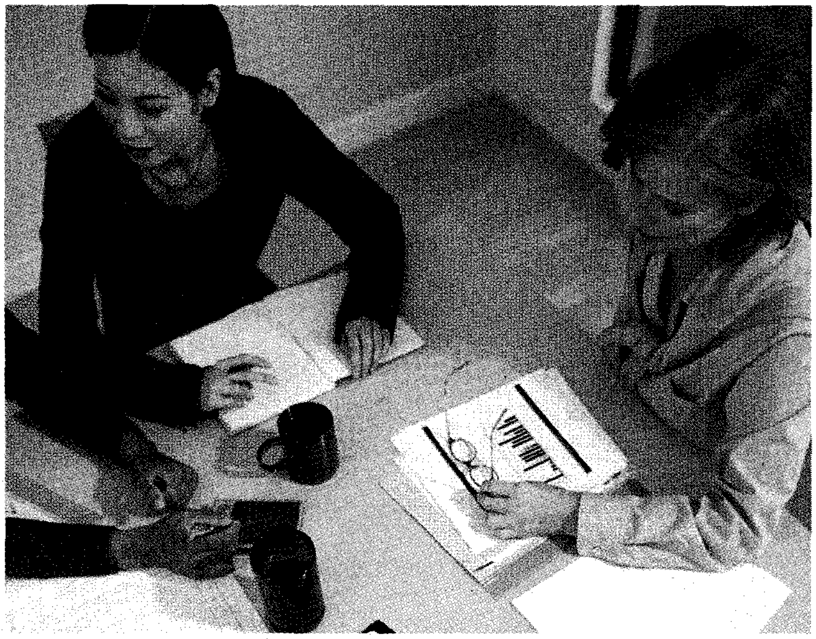

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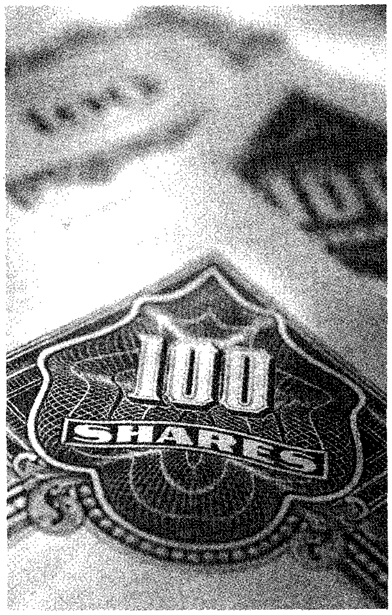

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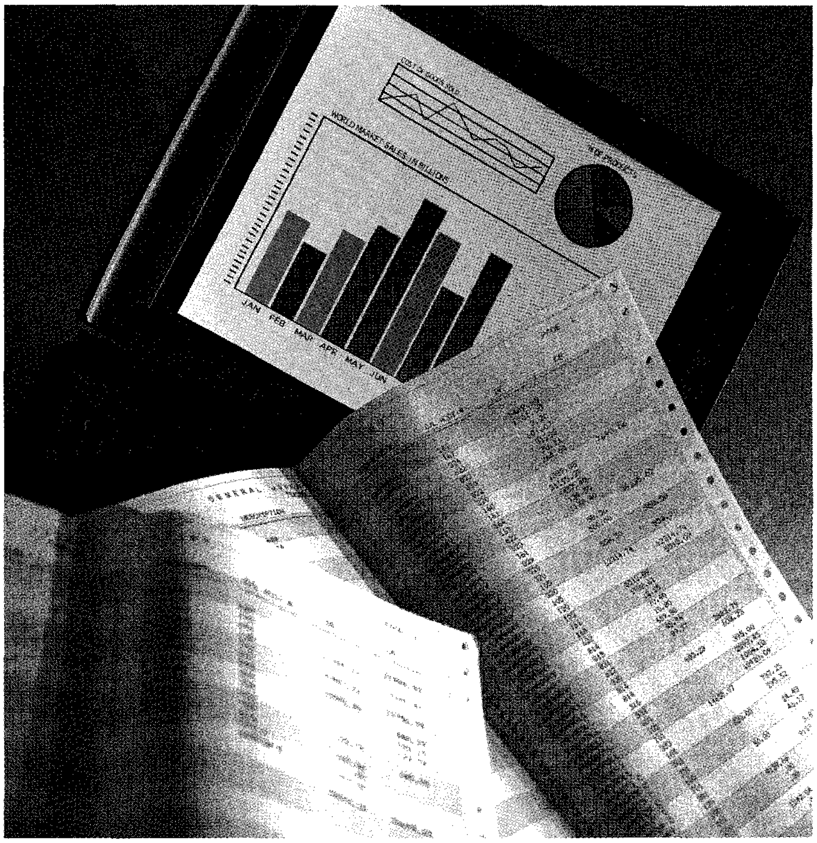

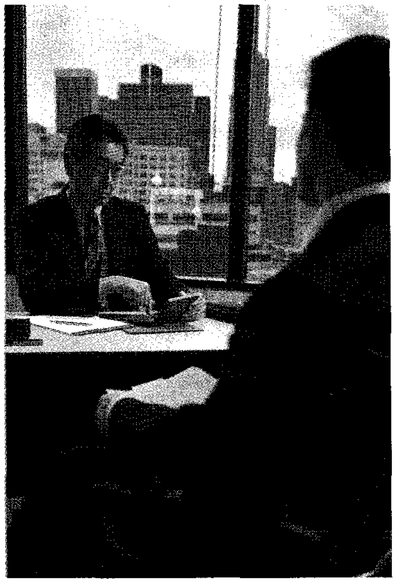

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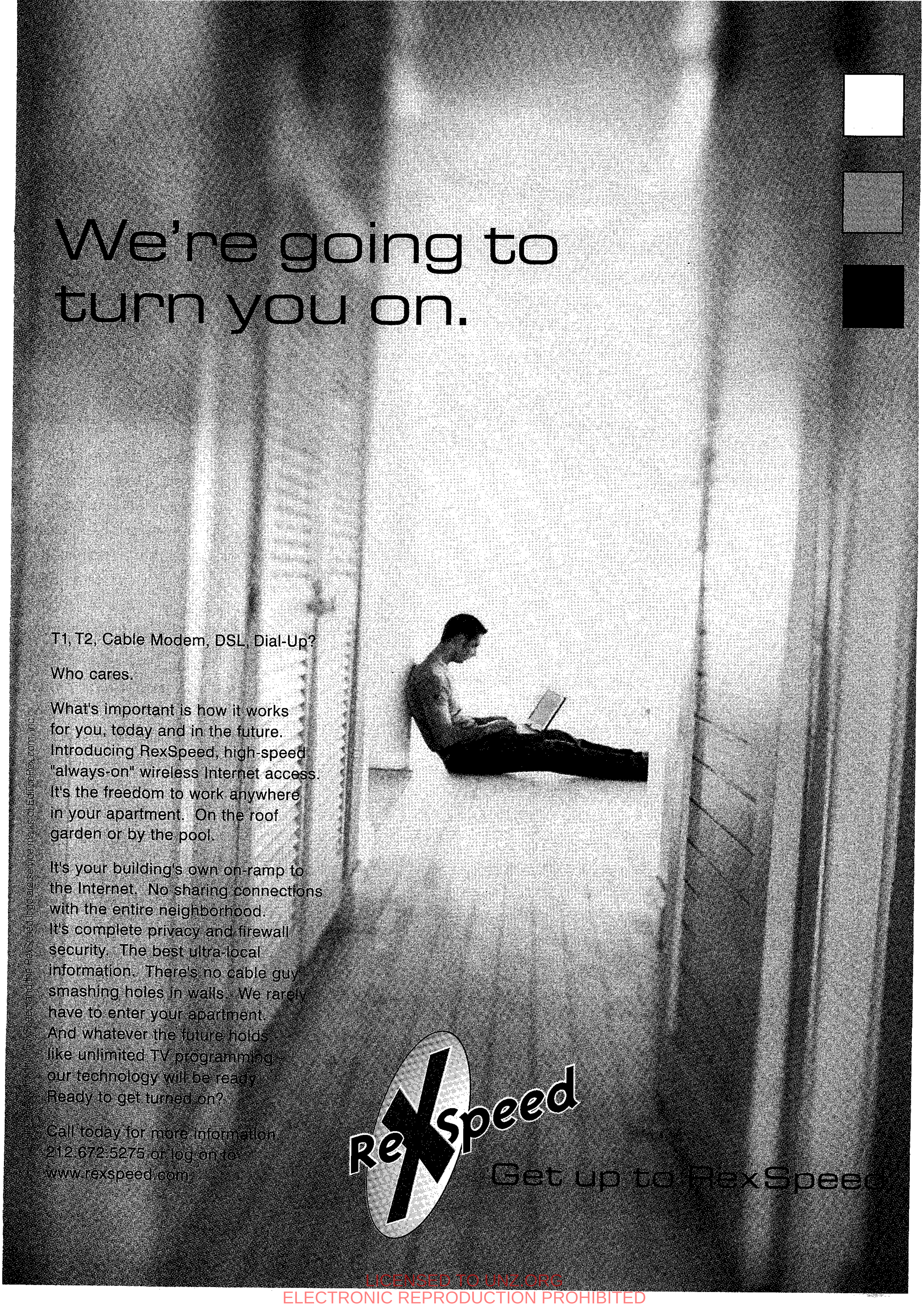

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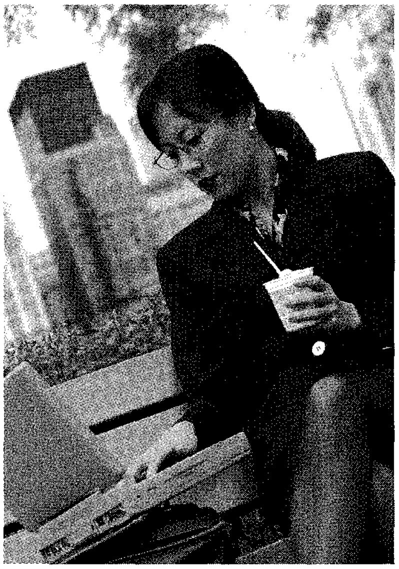

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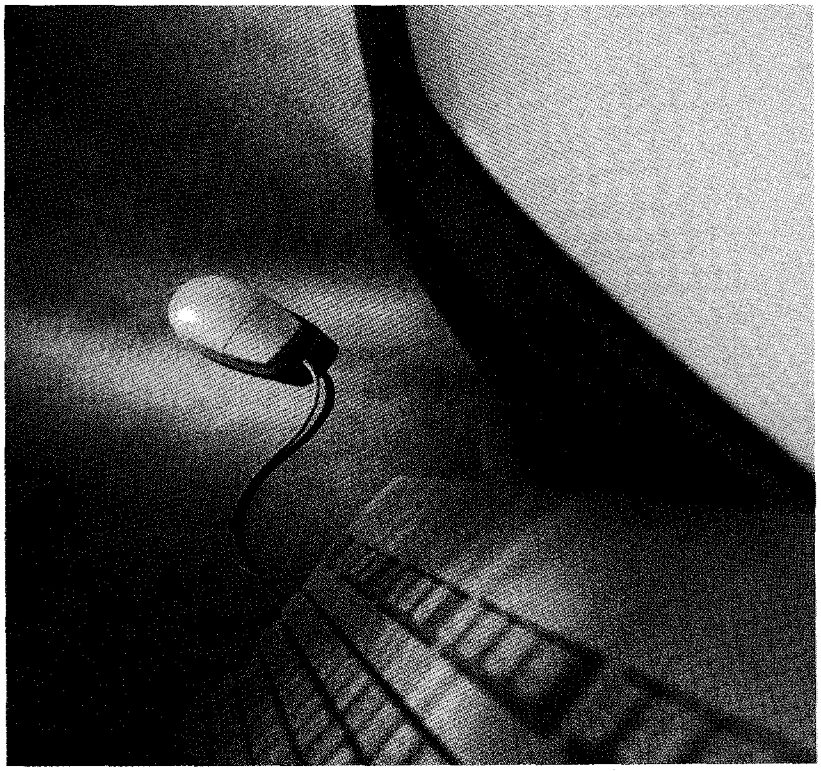

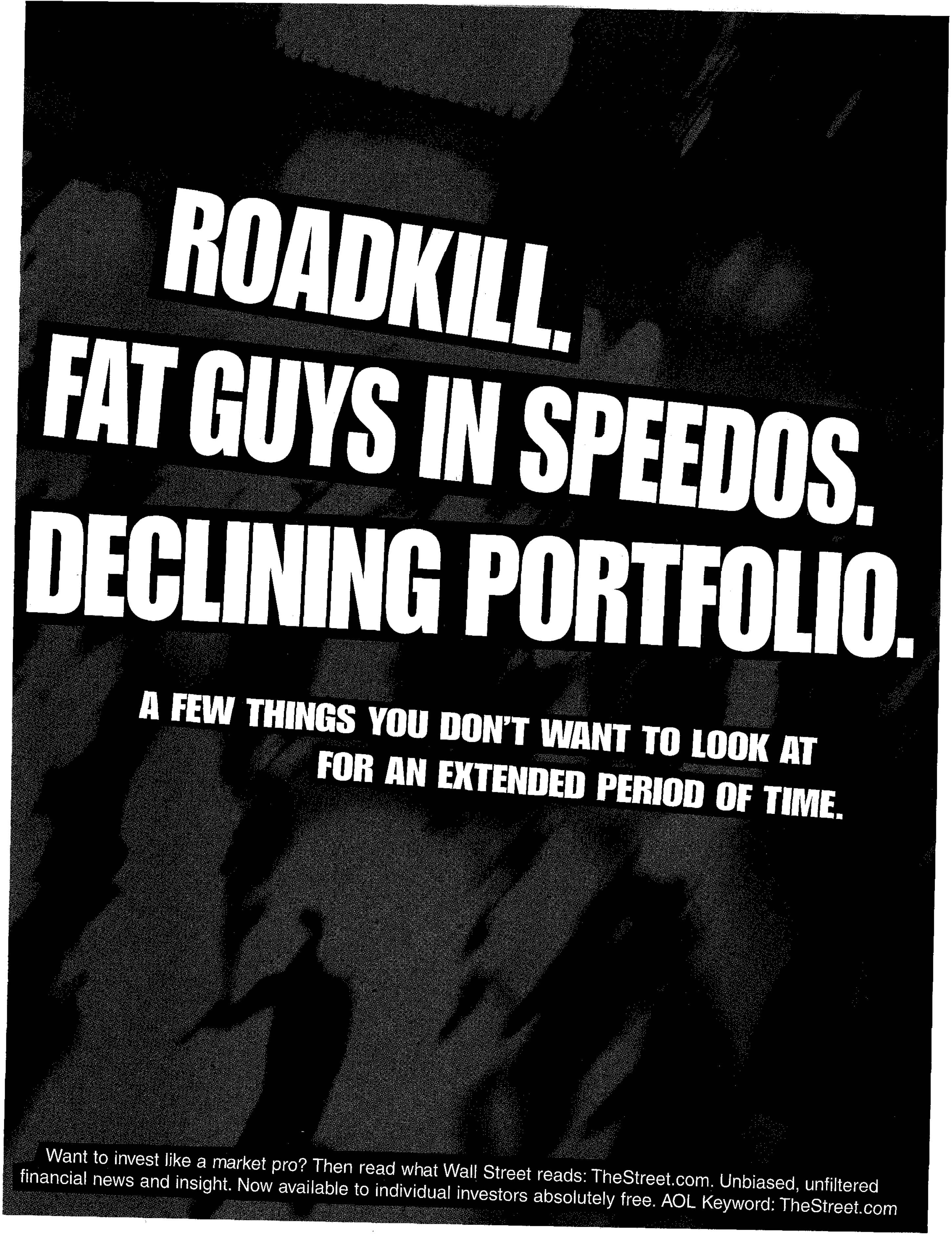

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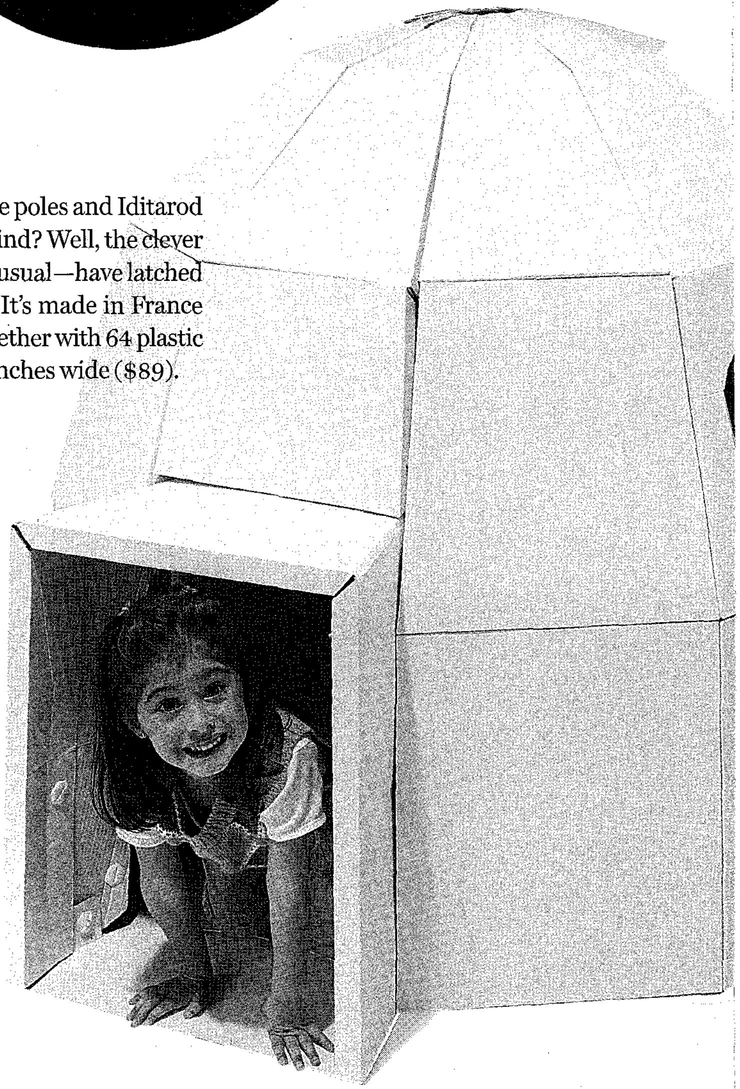


Northern Enclosure

Now that trips to the poles and Iditarod races have become ultrachic, can igloos for kids be far behind? Well, the clever folks at Terence Conran—always intent on offering the unusual—have latched on to the Arctic craze and designed an igloo playhouse. It's made in France and consists of 31 precut cardboard pieces that you put together with 64 plastic clips: The assembled igloo stands 43 inches high and 47 inches wide ($89).

▶ **THE TERENCE CONRAN SHOP**
407 East 59th Street/212-755-9079

Flame and Fortune

Fierce-looking stone foo dogs once served as guardians of the entrance of Buddhist temples. Later on, ceramic versions of these mythical lion-dogs were placed at either side of the door of Chinese homes to ensure long life, prosperity, and happiness. Now Luna, a Canadian company known for its Karma candles, has turned these iconic creatures into wax lions to sit on a mantel, sideboard, or table. Seven and a half inches tall, the candles burn for twenty hours, and though they bring no assurance of good fortune, they will look rather grand ($17.95 each).

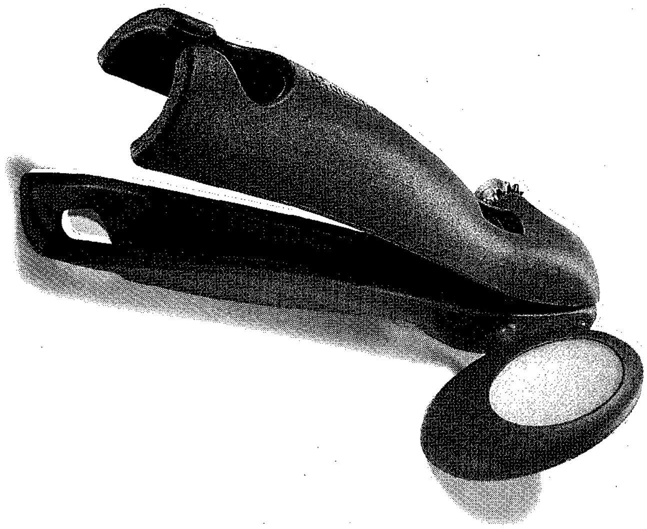
▶ **ALPHABETS**
47 Greenwich Avenue/212-229-2966; and 2284 Broadway, near 82nd Street/212-579-5702

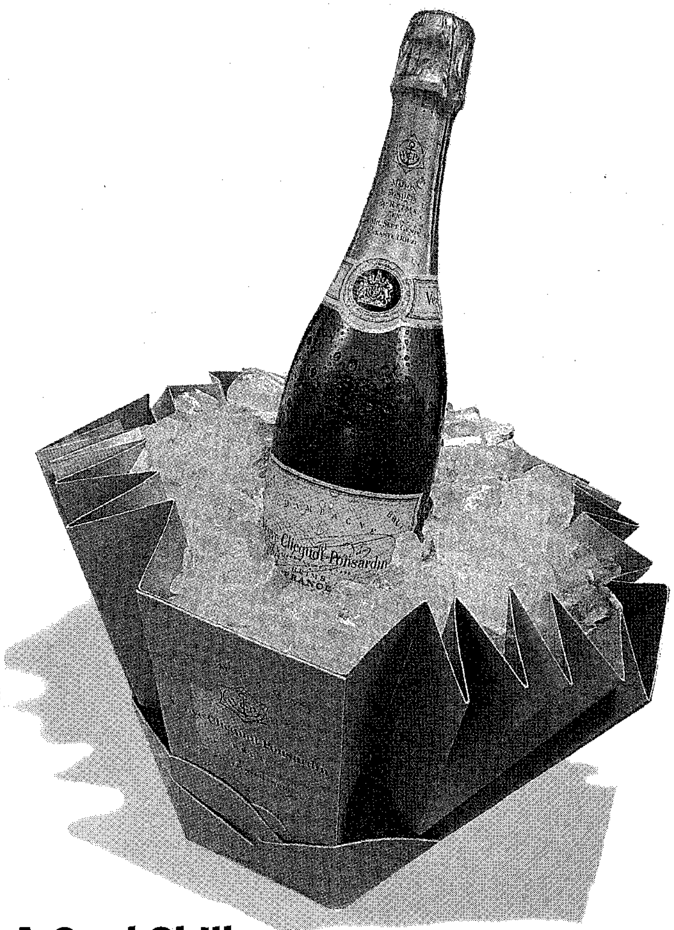
Photographed by Michael Kraus.

Eye Opener

A can opener that's high on style is a wonder, but when it also works like a dream it's a must-have. Ross Lovegrove's plastic opener scores on both counts. It's manufactured in Italy by Guzzini and brings a touch of fun to the boring task of opening cans ($30).

▶ **S. FELDMAN HOUSEWARES**
1304 Madison Avenue, near 92nd Street/212-289-7367




Veuve Clicquot Ponsardin

A Cool Chill

Veuve Clicquot has come up with cleverer-than-thou packaging for holiday gift-giving—a Magic Box. When you remove the top and unfurl its folded panels, the box quickly and easily turns into a sturdy, insulated, watertight (and reusable) ice bucket for cooling the bottle of Ponsardin Champagne hidden inside. So consider the possibilities: a bubbly bash for a crowd, an ever-so-elegant tailgate picnic, a romantic evening in a rustic hideaway ($62.99).

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Everything in Its Right Place

Obsessives, please take note: The CDsorter lets you add to your meticulously ordered arrangement without tediously redoing the whole stack. Say you've just bought the new Radiohead CD; to place it in alphabetical order, simply lift the top section of the rack, insert an empty tray in the proper "R" order, replace the top, add your new acquisition to the empty tray, and presto, the trays are locked together. The sorter is both compact and expandable: Units can be stacked as a tower or placed side-by-side ($19.99 for a 24-tray unit).

▶ **GRACIOUS HOME**
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ELIZA MCCARTHY

The Dress Circle

Craving forties elegance or eighties gloss? Custom dressmakers can bring favorite vintage looks to life.

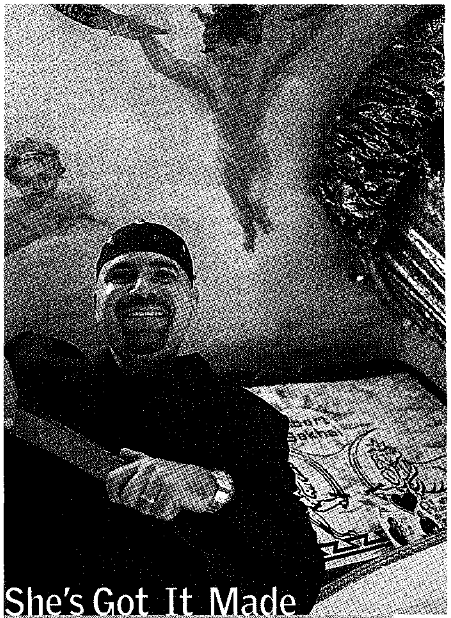
THIS STORY STARTS WITH A quest, as so many shopping stories do. Here's the scene: You've dropped a cool half-K on a pair of cognac knee-high leather boots, and—of course—nothing in your closet can stand up to their blinding chic. It's obvious that you'll need to find a new dress, possibly in tweed, possibly a fitted shirtdress, possibly in a dark burgundy. But no designer is doing quite what you want, so you visit the vintage boutiques. Rooting through the antique items, you feel like you're getting warmer, but still, nothing is quite right: One is dotted with water spots, another is perfect except that it's puce. As in ghastly red. As in, no way.

What's really needed is a new dress that incorporates the details of vintage ones—the fabric, the tailoring, the one-of-a-kind-ness. Here are six dressmakers who can custom-create nearly anything, from a Bonnie Cashin–esque jersey outfit to a grosgrain circle skirt à la Miuccia Prada's to an Ultrasuede shirtdress, designed by, and for, you.

Dynasty Custom Tailors

6 East 38th Street (212-679-1075);
Monday to Friday 9-6:30, Saturday 10-4

Inside Dynasty Custom Tailors, located in the shadow of Lord & Taylor, a table is covered with dog-eared fashion magazines set beside a basket of Chinese "lucky candies." And that mix aptly reflects the feeling of the place—aware of fashion, but not annoyingly so. On the day I visited, a female mannequin wore a dreamy vintage gold silk-satin coatdress, complete with *faux* belt and a zipper up the back. "Lots of women these days want to wear Grandma's clothes," says store designer Luna Song, with a small smile. The tailors will fully modernize and refit most any item, or copy it in a new fabric (they recommend B&J Fabrics, 263 West 40th Street; 212-354-8150 for material). Custom dresses start at $270, skirts at $190. They also make suits ($590 and up) and, this season, Burberry-inspired, plaid knee-length coats (about $550).



She's Got It Made

Clockwise from above: designer Albert Sakai; Joseph Ting at Dynasty Custom Tailors; and Eva Devecsery.

Atelier Eva Devecsery

201 East 61st Street, No. 1 (212-751-6091); by appointment only

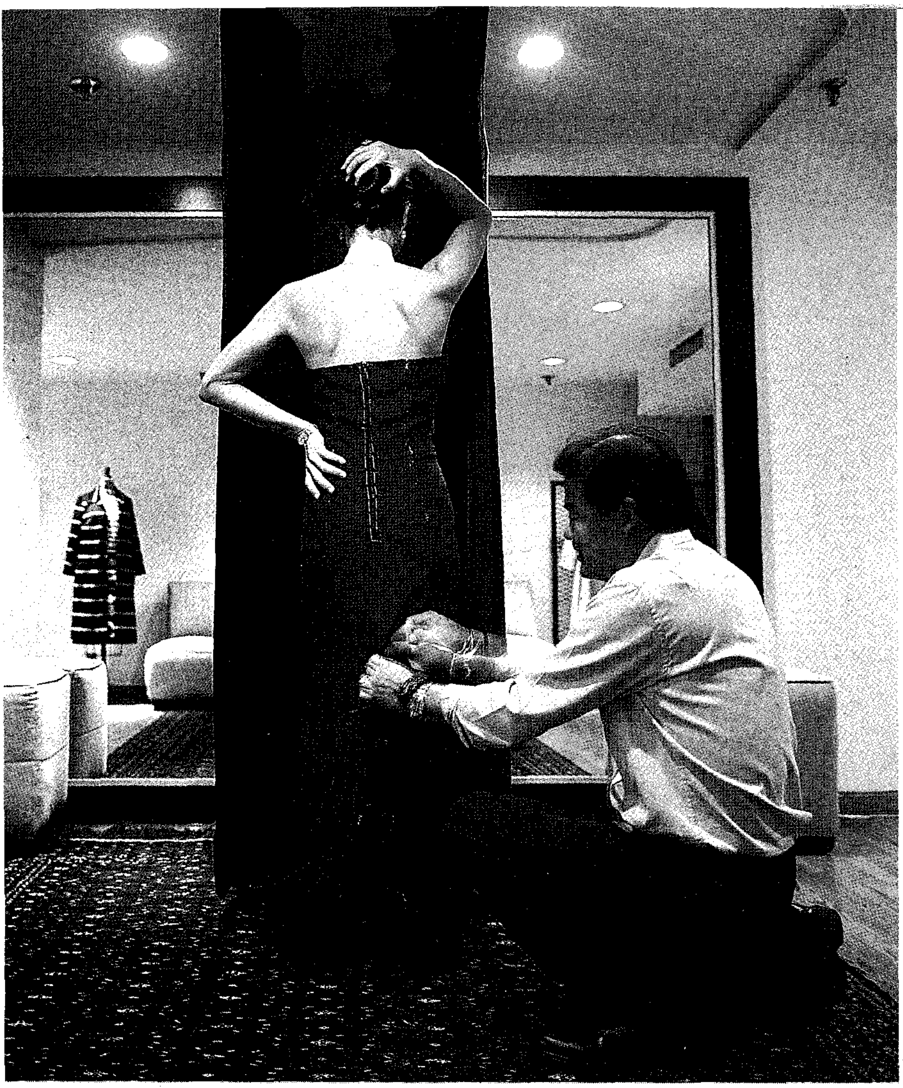
In a sunny room filled with gilt-covered furniture and plants that look the slightest bit anemic, Eva Devecsery, a self-described "little old lady," runs a thrummingly busy workshop. She employs two master tailors and three dressmakers to run up daytime suits and evening gowns for ladies *d'un* certain cash flow, whom she is far too discreet to name. Devecsery does the fittings herself and will make nearly anything new, or re-create anything old: a wedding dress, prom gowns, trousers, even a suit based on a photograph torn from a 1952 *Vogue*. The studio is filled with books of fabric swatches, or you may supply your own, though Devecsery may tell you it won't do. If need be, her daughter-in-law and partner, Sandra Bors, will scour the garment district for the proper tweed, silk, or double knit. Suit prices range from about $1,400 to $2,400, blouses from $250 to $1,000, gowns from about $1,600 to $3,000.

Expert Testimony

Autumn in New York

You know autumn has arrived when New Yorkers start talking up their annual weekend migration to Vermont and New Hampshire in pursuit of fall foliage. But why travel so far afield? As Alexander Brash, chief of New York City's Urban Park Rangers, tells us, there's plenty of spectacular leaf-peeping to be had right here in the concrete jungle. Brash recommends Manhattan's last remaining natural forest in Inwood Hill Park, between Dyckman and 218th Streets. Begin your ramble at the Inwood Nature Center at 218th Street and Indian Road, where the Park Rangers' office can provide you with maps and park literature. While you're there, take time to explore Inwood's ancient rock formations, which were used as temporary shelters by Native Americans more than 6,000 years ago, and hike up to the overlook for views of New Jersey's Palisades across the Hudson. Then savor the lack of Sunday-night traffic on the subway ride home.

EMILY GITTER



Fine Alterations-Sewing

240 East 6th Street (212-254-0829);
by appointment only

On an East Village block, not far from the Daryl K outlet, sits a small, unprepossessing apartment building. Inside, up a flight of worn stairs, you'll find the sewing studio of Gayle Dragt, a tiny eight-by-ten-foot room just inside her lace-curtained apartment. Dragt will take on nearly any clothing or home-ware project that she can dispatch within three weeks (she likes to work fast, she says), from a simple bridesmaid dress, to the modernizing of an all-too-eighties woolen coat, even to the patching of a pair of dungarees with shiny black satin. In fact, she says, the more specific and the quirkier the project, the better. "I need fussy customers," she says. For *Martha Stewart Living*, she once sewed a patchwork bedspread of hand-dyed lamb's wool, which The Martha herself reportedly took home. Custom dresses start at $300, skirts at $160, and patterns are $50 to $100 extra.

Hong Kong Tailor Jack

136 Waverly Place (212-675-0818);
Monday to Saturday 10-7

Like Cher, like Madonna, Hong Kong Tailor Jack uses no last name; his business cards read simply "Jack." Though his English is limited to tailor-speak, he can make nearly any skirt for $115 and a variety of dresses for $160 and up. While he specializes in mandarin-collared Chinese silk frocks (about $450), Jack and his staff can create or alter whatever you please, from soup to nuts. Just recently, for instance, they replicated an intricately bias-cut sleeveless wool Shin Choi dress two times over, for about $700 the pair. And they've been known to make what look like Helmut Lang trousers for less than half the retail price.

Riviera Tailor

144 East 22nd Street (212-533-3944);
Monday to Friday 9-6, Saturday 9-5

Not so long ago, a young fashion-magazine editor came down with a case of clothing ennui. Nothing new seemed worth wearing. She liked nip-waisted dresses from the forties and fifties, but designer versions would be too pricey and all her favorite vintage items were falling to pieces. So she did what any resourceful clothes hound would. She walked to the tailor nearest to her Gramercy Park apartment, two dresses in hand, and said, "Copy these!" Armenian David Dursunyin, from Riviera Tailor, obliged. His basement shop may be devoid of atmosphere and decorum ("She's very fat," he says about one of his customers), but the service is prompt and the prices are eminently doable ($300 and up for one dress, plus fabric, with a minimum order of two dresses; suits $750 and up). The editor eventually had four copies made, and Dursunyin let her take home the paper patterns so she can have the dresses cloned whenever she feels the need.

Albert Sakhai

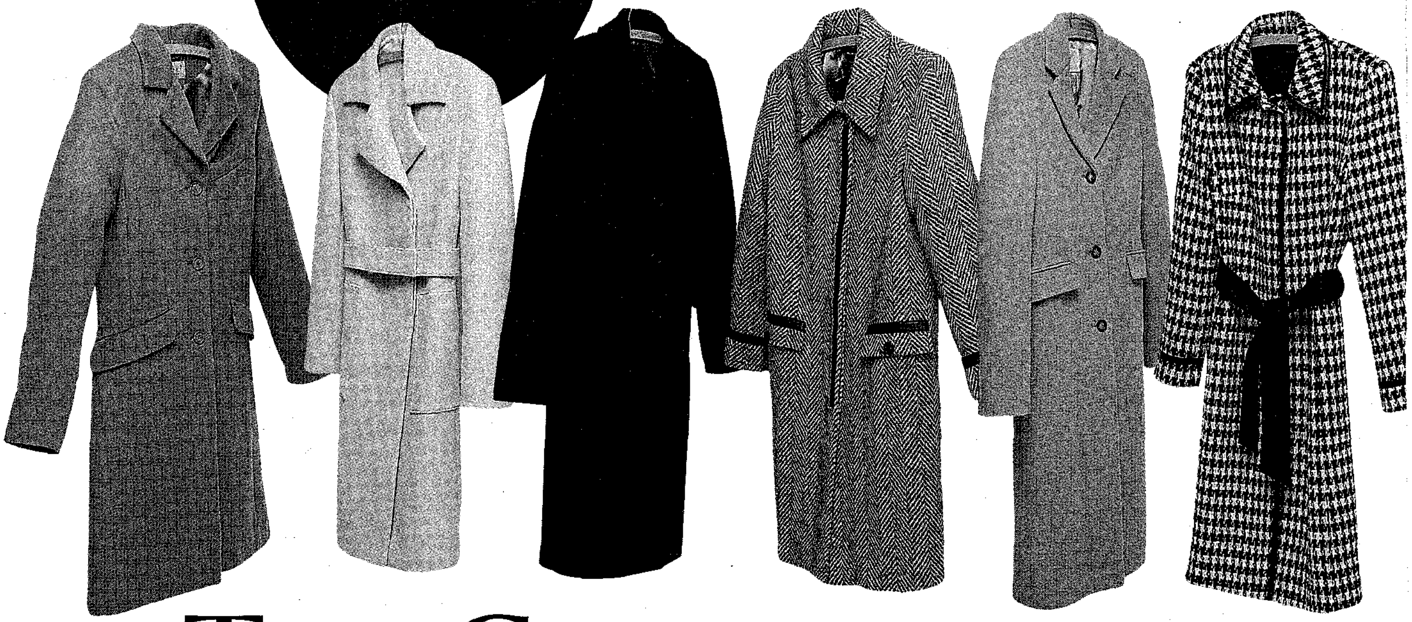
144 West 19th Street (212-647-1241);
by appointment only

If you're looking for a long tunic embroidered with gold braid, or a denim two-piece dress that looks like a fabric remnant on the hanger but morphs into a downtown frock on the body, then Albert Sakhai is your man. Sakhai, who likes to wear do-rags dotted with rock-size costume jewels, is something of a design polymath. Inside his fey little shop he makes his own line of clothes, which includes simple trapeze dresses ($375) and pleated items à la Miyake's Pleats Please line. He'll also help clients realize their own designs (Sakhai prefers to work from "dreams" rather than from actual pictures; dresses start at $750). He will even transform old items into new ones: The day we visited, he bragged about making a paisley silk evening wrap out of an old pair of Ralph Lauren culottes. Sakhai also turns out fluorescent fur pocketbooks, drag-queen spangly gowns, and trendy metallic studded belts (about $100) with topaz-rhinestone clasps. ■

Photographs by Scott Jones.

Sales & Bargains

SHYAMA PATEL



The winter line: From left, coats by H&M, A|X Armani Exchange, United Colors of Benetton, Club Monaco, J.Crew, and Zara.

Top Coats

Dark winter days don't demand dark winter wear. This year, classic shapes are fair and warmer in camel, cream, and tweeds (and one amazing Technicolor).

RESIGNED TO THE FACT that the chilly weather's here to stay, we're finally taking stock of our woolly winter things—and shivering at the thought of trotting out those dark, boxy coats for yet another season. This winter, it's hard to resist a flurry of luscious red, camel, beige, and tweed coats—all in refreshingly classic shapes (remember how quickly you tired of the sashed-leather look last winter?). Here's what we're cozying up to, for less than $300 per.

Tweedy fabrics—on everything from shells to shoes—are this season's most obviously trendy choice. **Club Monaco**'s boxy brown-and-white-herringbone version has chic leather trim ($279 at Club Monaco stores). For a sleeker look, snap up **Zara**'s skinny lightweight-houndstooth version with a black vinyl belt ($189 at Zara stores).

Solid colors can be just as stylish, especially in warm neutral colors. A darkish camel coat from **H&M** is a steal ($89 at H&M); **J.Crew**'s paler version with tortoiseshell buttons is even softer ($248 at J.Crew stores). For that sharp-edged belted look, check out a cream-colored style from **A|X Armani Exchange** ($275 at A|X Armani Exchange stores). And, though strong colors have a reputation for going stale quickly, it's hard to imagine ever tiring of a crimson coat from **United Colors of Benetton** ($258 at Benetton stores).

H&M, 640 Fifth Ave., at 51st St. (212-489-0390).

Picks of the Week

Broadway Panhandler is clearing huge amounts of cookware, kitchen tools, and cutlery at up to 65 percent off. Brands include All-Clad, Calphalon, Le Creuset, and KitchenAid. *477 Broome St. (212-966-3434); A.E., M.C., V.; Wed–Fri. 10:30–7, Sat. 11–7, Sun. till 6; 10/18–10/22.*

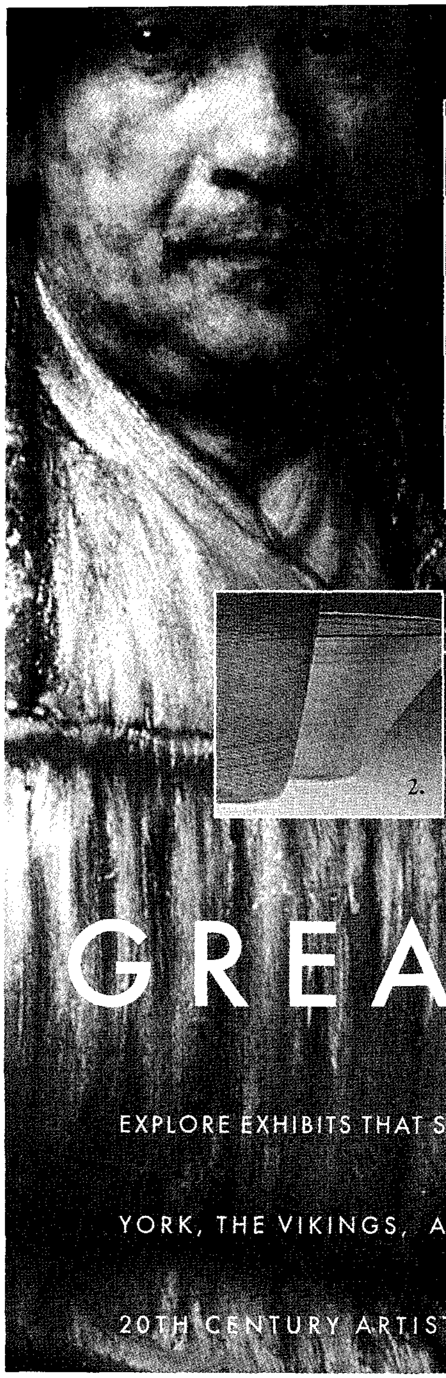
Columbus Avenue's old-fashioned block party means refreshments, raffles, and entertainment at many stores on the avenue, between 67th and 82nd Streets (the American Museum of Natural History is even setting up "Movable Museums" in vans on the street). Many shops have promised discounts on stock as well. *Tues. 6–9; 10/17.*

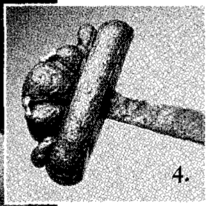
Devereux-Ferguson's decorative throw pillows in luxurious, traditional fabrics (by companies like Clarence House, Donghia, and Brunschwig & Fils) are 60 percent off at the sale, from $45 to $150. *304 W. 90th St., Suite 1F (212-362-3761); A.E.; Fri. 11–8, Sat. 9–5; 10/20–10/21.*

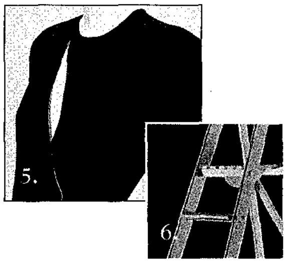
Tufi Duek's glam, Brazilian-made clothes—slinky tie-neck blouses, photo-printed pants, and loads of neutral-toned leather—are on sale for less than half price, from $40 for jersey tops to $250 for a leather jacket. *530 Broadway, at Spring St., tenth floor (212-925-8277); A.E., M.C., V.; Wed.–Thurs. 10–6; 10/18–10/19.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographed by Mandy Schoch.

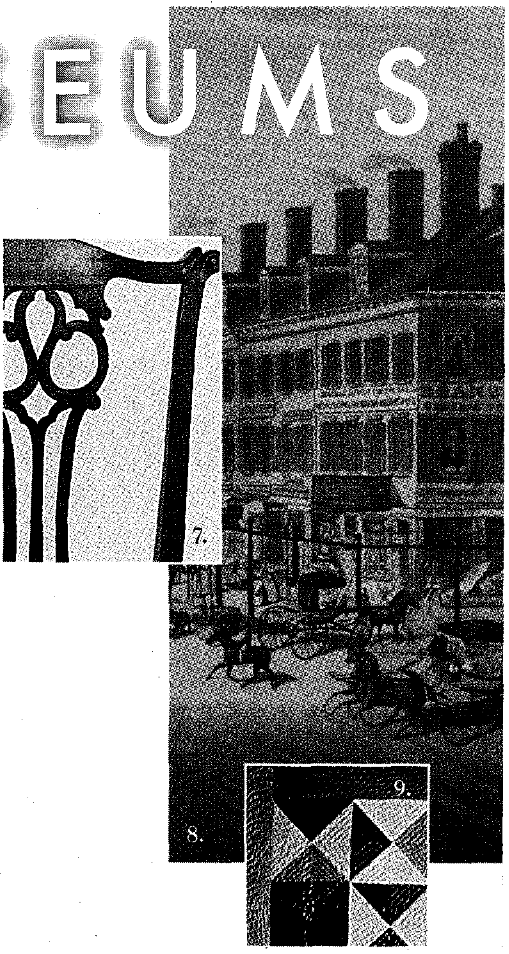






THIS SEASON, NEW YORK'S WONDROUS MUSEUMS BECKON WITH EXHIBITS AND PROGRAMS THAT SHOWCASE ART, SCIENCE, HISTORY, FASHION, AND MUSIC.

GREAT MUSEUMS



EXPLORE EXHIBITS THAT SPOTLIGHT MID-19TH CENTURY NEW YORK, THE VIKINGS, AND RETROSPECTIVES OF FAMED 20TH CENTURY ARTISTS, PHOTOGRAPHERS, AND FASHION DESIGNERS. TAKE IN A FILM AND VIDEO FESTIVAL. LISTEN TO JAZZ. TAKE THE KIDS, TAKE A FRIEND, OR TAKE A DATE. JUST GRAB THIS GUIDE AND GO. A SEASON'S WORTH OF SPLENDORS AWAIT.

BEVERLY HOOD ALLEN **CREATIVE SERVICES DIRECTOR** | CHRISTY CASAMASSIMA **EDITOR**
BOLLE DESIGN **CREATIVE** | LORY CONKLIN **RESEARCH**

THE METROPOLITAN MUSEUM OF ART

Fifth Avenue. at 82nd Street; Hours Fri., Sat. 9:30 a.m. – 9 p.m., Sun., Tues. to Thurs. 9:30 a.m. – 5 p.m. Closed Mon. 535-7710; www.metmuseum.org

New York is known by many names – capital of commerce...the place to be for fashion, design, and the visual arts...the center of the cultural universe...Gotham...or the Big Apple. Call it what you will, New York as we've never seen it before is the focus of the landmark exhibition *Art and the Empire City: New York, 1825-1861*, on view at The Metropolitan Museum of Art until January 7, 2001.

More than 300 magnificent works of art in all media made for or by New Yorkers in the second quarter of the 19th century tell how and why New York became the artistic and cultural capital of the United States.

In 1825, the Erie Canal linked the Great Lakes and the Atlantic Ocean via the Hudson River, making the port of New York the gateway to the United States. New York blossomed into the largest city in the Western Hemisphere. Its rise was interrupted only in 1861 by the start of the Civil War.

Rare, amazingly detailed period maps document the growth of the city from lower Manhattan, to 14th Street, then 42nd Street, and, finally, the southern reaches of what is now Central Park. Cityscapes tell the same story in a different way. The earliest examples show the city's already typical hustle and bustle from street level (the artist was probably positioned on the sidewalk). In later works, the artists move ever higher – to a second-floor window, a church steeple, an observation tower, culminating in aerial views – in order to encompass the city's vast expanse. A fish-eye-lens view (pre-Saul Steinberg) plants New York firmly in the center of the globe.

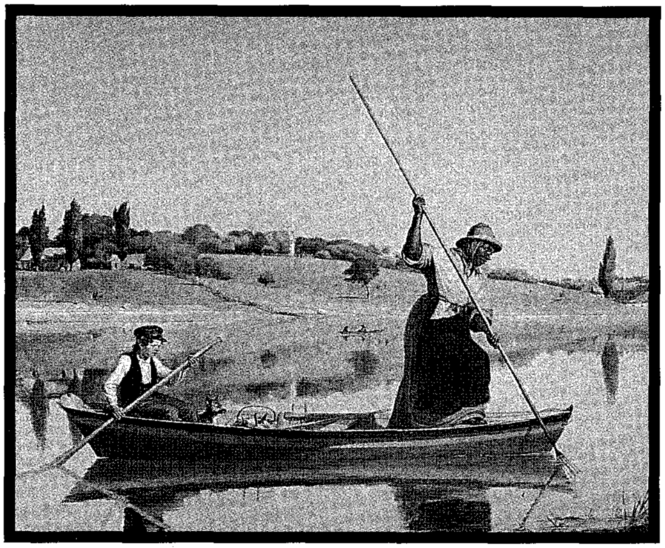
Architectural drawings show proposals for public buildings as well as private residences of elegant proportions. Early photographs document surprising moments in our city's early history: a deserted Washington Square Park, Union Square Park before traffic, an unpaved Fifth Avenue, and an everyday scene from the back window of a photographer's apartment.

The faces and personalities of the citizens of the Empire City are captured in diverse media, including marble sculpture, oil paintings, watercolor on ivory, daguerreotypes and other forms of early photography, and prints. Mannequins located throughout the exhibition model the clothes that might have been worn for promenades on the Battery, for shopping on Broadway, or – most spectacularly – for the 1860 Prince of Wales Ball.

Home furnishings include lavishly upholstered chairs and sofas, textiles, and a full range of domestic, as well as ceremonial glassware, ceramics, and silver. With such luxurious goods available in such quantity, there is little wonder that the jewelry worn by Mrs. Lincoln to her husband's inauguration came from New York – as did a cut and engraved-glass state service for the Lincoln White House.

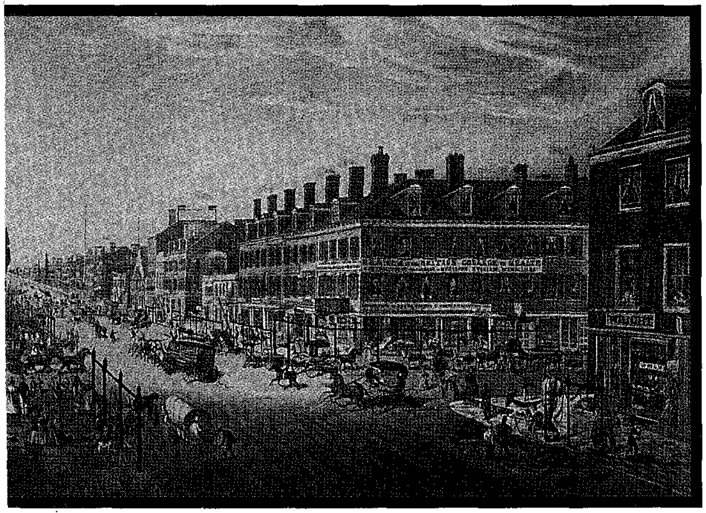
Families interested in visiting the exhibition together may pick up a Family Guide upon arrival at the Museum. The guide features several works of art in the exhibition along with a number of fun facts about the Empire City.

Fleet is proud to have partnered with The Metropolitan Museum of Art to provide student passes to New York



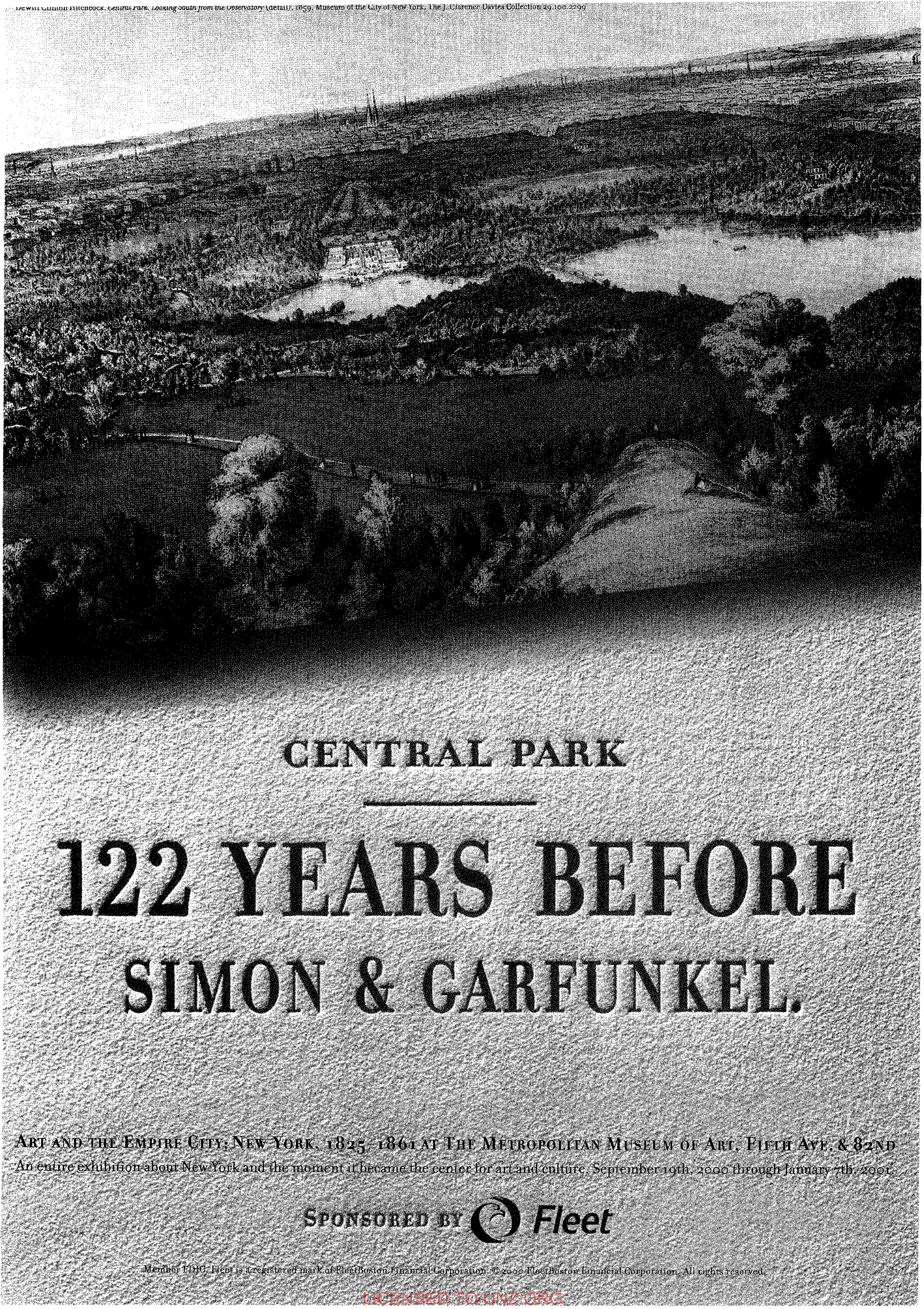
New York State Historical Association, Cooperstown

William Sidney Mount, *Eel Spearing at Setauket*, 1845



John Hill, engraver; *Broadway, New York, Showing Each Building from the Hygeian Depot Corner of Canal Street to beyond Niblo's Garden*, 1836, The Metropolitan Museum

On the Cover: 1. Rembrandt, The Frick Collection; 2. Venetian Glass by Carlo Scarpa, American Craft Museum; 3. Photograph by Annie Leibovitz, International Center of Photography; 4. Viking Swords, American Museum of Natural History; 5. Giorgio Armani, Solomon R. Guggenheim Museum; 6. Work by Yoko Ono, Japan Society; 7. Chippendale Chair, Lyman Allyn Museum of Art at Connecticut College; 8. Engraving by John Hill, The Metropolitan Museum of Art; 9. Harlequin Medallion Quilt, Museum of American Folk Art; 10. Eduard Steichen, The Whitney Museum of American Art



DeWitt Clinton Hitchcock. *Central Park. Looking South from the Observatory* (detail), 1859. Museum of the City of New York, The J. Clarence Davies Collection 29.100.2299

CENTRAL PARK

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122 YEARS BEFORE
SIMON & GARFUNKEL.

ART AND THE EMPIRE CITY: NEW YORK, 1825–1861 AT THE METROPOLITAN MUSEUM OF ART, FIFTH AVE. & 82ND
An entire exhibition about New York and the moment it became the center for art and culture. September 19th, 2000 through January 7th, 2001.

SPONSORED BY Fleet

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ELECTRONIC REPRODUCTION PROHIBITED

Thomas Fletcher, designer, and Fletcher and Gardner, Philadelphia, manufacturer, *Presentation Vase*, 1825, The Metropolitan Museum

City's 1.5 million schoolchildren from parochial, private, and public schools. This program, the largest in the Museum's history, will allow the students and their families to visit the Museum free of charge.

The exhibition and student pass program are made possible by Fleet. Schoolchildren in the five boroughs of New York City and Long Island will be invited to participate in a poster contest, the winners of which will have their depictions of New York hung in City Hall. Visit any Fleet branch or Fleet.com for more information.

Fleet customers may gain free admission to the Museum through the run of the exhibition by showing any Fleet ATM or debit card. Online enrollees for Homelink, Fleet's online banking product, will be automatically entered to win free trips for two to New York, including Museum admission passes to view *Art and the Empire City*. Existing Homelink customers may enroll for the sweepstakes online through Homelink. Customers may download exhibition-related screensavers via Fleet.com. For more information on *Art and the Empire City* and Fleet programs, visit Fleet.com.

The exhibition catalogue is available in the Museum's bookshops. A variety of educational programs as well as subscription lectures and concerts have been scheduled. For information about educational programs, call (212) 570-3756. For concerts, lectures, and ticketing information, call (212) 570-3949.

Entrance to *Art and the Empire City* is free with Museum admission. No tickets are necessary.

THE WHITNEY MUSEUM OF AMERICAN ART

945 Madison Ave. at 75th St.
Hours: Tues., Wed., Thurs.,
Sat., Sun. 11 a.m. – 6 p.m.
Fri. 1 – 9 p.m. Closed Mon.
570-3676; www.whitney.org

The Whitney Museum of American Art has been an essential forum for American artists since 1930. This fall promises to be one of the liveliest seasons in Whitney history as the museum opens its new Permanent Collection galleries, *Pollock to Today: Highlights from the Permanent Collection*, bringing an entire century of American art into view. The museum will also mount a tribute to Agnes Martin's transcendent art, a landmark retrospective of the work of master photographer Edward Steichen, and a celebration of four decades of work by Sol LeWitt.

Through February 4, 2001, the Whitney lauds the legendary Edward Steichen with the first major retrospective of his work in 40 years. Presenting nearly 200 photographs, many in vintage prints, *Edward Steichen* will also include rarely seen examples of the artist's work as painter and designer of textiles. The great photographer's most iconic images will be on view, including his defining photographs of the Flatiron Building and Rodin's Balzac, together with his classic portraits of such luminaries as Noel Coward, J.P. Morgan, Greta Garbo, Isadora Duncan, George Gershwin, and Winston Churchill. The Whitney's exhibition is also the first ever to bring together a large number of vintage prints with Steichen's rarely seen paintings and textile designs.

Lovely Life: The Recent Work of Agnes Martin pays tribute to one of America's most distinguished artists. First shown at the Whitney in 1962, Agnes Martin continues her long association with the Museum. This show presents some of her most recent works, made over the past seven years, on view now through October 29, 2000.

For the first time in more than a decade, highlights of a full century of American art from the Whitney's collection will be on view at the museum. Continuing the story that begins with Edward Hopper, the new second floor installation – opening December 7 – looks ahead with *Pollock to Today: Highlights from the Permanent Collection*. Among the artists to be featured are Willem de Kooning, Eva Hesse, Jasper Johns, Roy Lichtenstein, Agnes Martin, Mark Rothko, Richard Serra, and Frank Stella. Contemporary work by such artists as Robert Gober, Jeff Koons, and Cindy Sherman will also be on view.

Eduard Steichen,
Norma Shearer standing beside antique commode, *Vogue*, 1935

VISIT A TIME WHEN
THE STYLE WAS STYLE.

WHITNEY MUSEUM
OF AMERICAN ART
MADISON AVE. AT 75TH

WHITNEY

EDWARD STEICHEN OCT. 5 - FEB. 4

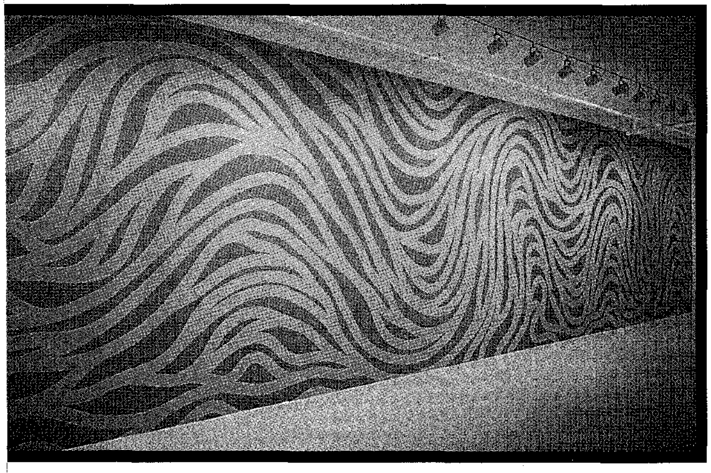
A FULL RETROSPECTIVE OF A PHOTOGRAPHIC MASTER.

WWW.WHITNEY.ORG CALL 1-877-WHITNEY

TUESDAY, WEDNESDAY, THURSDAY, SATURDAY & SUNDAY 11AM-6PM; FRIDAY 1-9PM; MONDAY CLOSED

EDWARD STEICHEN, *LESLIE HOWARD*, 1934 (detail). GELATIN SILVER PRINT,
10 X 8 IN. (25.4 X 20.3 CM) © VANITY FAIR, THE CONDÉ NAST PUBLICATIONS, INC.

SPONSORED BY HSBC



Sol LeWitt, *Wall Drawing #880/ Loopy Doopy (orange and green)*, 1998

Forty years of distinguished work is celebrated in *Sol LeWitt: A Retrospective*, the leading conceptual artist's first comprehensive survey since 1978. Presenting nearly 200 pieces, the exhibition features major wall drawings, sculptures, photographic series, prints and drawings, tracing LeWitt's development from his early austere, modular aesthetic to his more sensuous approach of the past two decades. The LeWitt retrospective can be seen from December 7, 2000 to February 25, 2001.

Roni Horn has garnered an international reputation for her installations, sculptures and drawings inspired by the natural world. Her most recent work, *Still Water (The River Thames, For Example)* – here in its North American premiere through January 14, 2001 – consists of fifteen photographs of the surface of the River Thames, each image capturing the changing currents of the water and the shifting colors and reflections of the sky.

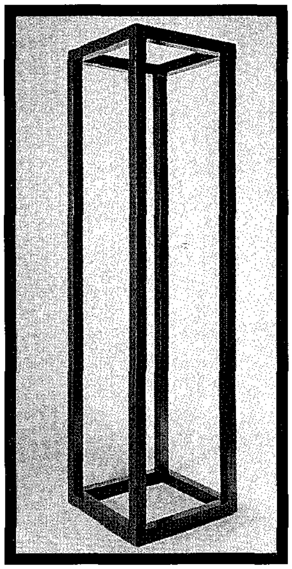
A program of films, videos and multi-screen projected environments, *Dream Reels: Videofilms and Environments by Jud Yalkut* explores some of the most radical experiments in cinematic psychedelia of the 1960s. Yalkut's collaborations with other artists, including Trisha Brown, John Cage, Nam June Paik and Yayoi Kusama, will be presented November 4 to December 3, 2000.

In the aftermath of Pop and Minimalism, a new generation of artists including Robert Morris, Richard Serra, Walter de Maria, Mel Bochner, Robert Smithson, Dan Graham, Bruce Nauman and Vito Acconci created work that could not be conveniently catagorized as either "art" or "film." Flashing Into the *Shadows: The Artist's Film After Pop and Minimalism 1966-1976* celebrates their work from December 7, 2000 to March 4, 2001.

Four major artists – Burgoyne Diller, Louise Nevelson, Donald Judd and Richard Tuttle – are singled out and celebrated in a show of prints recently acquired by the museum. *In Depth: Recent Acquisitions of Prints* runs through November 26, 2000.

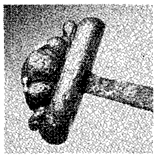
Tony Oursler's *The Darkest Color Infinitely Amplified* elaborates on the artist's investigations into optical science. Using a 21st-century camera obscura to produce the illusion of floating sculptures and video images, Oursler reminds us that our current fascination with the distinction between "real" and "virtual" has a long history. On view through October 31, 2000.

Looking ahead to 2001, the Whitney will present major shows of the work of Vik Muniz and Kenneth Josephson; a major new exhibition, BitStreams, surveying the effect of digital technology on contemporary art; a tribute to the American phase of an architectural genius, Mies In America; and full-scale retrospectives of the work of Wayne Thiebaud and Jacob Lawrence.



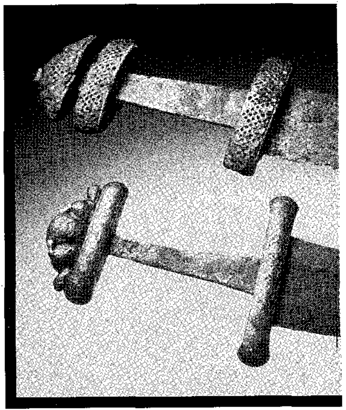
Sol LeWitt, *Standing Open Structure Black*, 1964, painted wood

AMERICAN MUSEUM OF NATURAL HISTORY



Central Park West at 79th Street
Hours: Sun. to Thurs. 10 a.m. – 5:45 p.m.,
Fri., Sat. 10 a.m. – 8:45 p.m.
Closed Thanksgiving and Christmas,
769-5100; www.amnh.org

Beginning October 21, the American Museum of Natural History hosts *Vikings: The North Atlantic Saga*, an exhibition commemorating the 1000-year anniversary of the Viking arrival in North America. Vikings examines the historic impact of new archaeological finds that have redefined the world's knowledge of early North American and Scandinavian life. Featuring more than 300 objects including Viking Age jewelry, wooden carvings, grave goods, medieval church carvings, objects from the Romantic period, and modern pop-culture items, *Vikings* brings together for



Peter Harholdt/U. Museum of Cultural Heritage, Oslo

Silver Inlaid Viking Swords featured in Vikings: The North Atlantic Saga

In the body of a fierce

Warrior,

lived the insight of a seasoned

Scholar.

Vikings

The North Atlantic Saga

Oct. 21 - Jan. 21, 2001

AMERICAN MUSEUM OF NATURAL HISTORY

CENTRAL PARK WEST AT 79TH STREET www.amnh.org

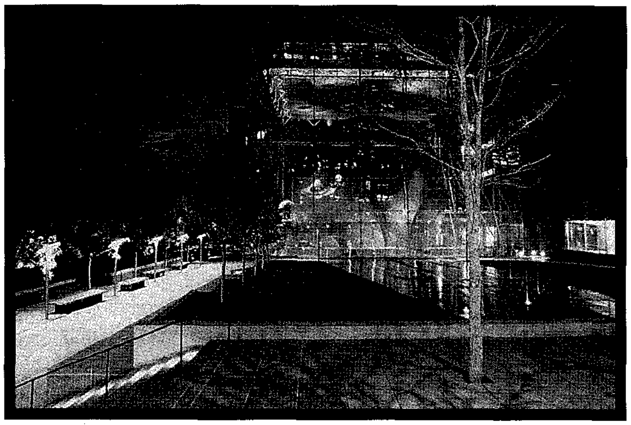
Vikings: The North Atlantic Saga has been made possible through the generous support of the Nordic Council of Ministers and Volvo. Organized by the National Museum of Natural History, Smithsonian Institution. Presented in partnership with the White House Millennium Council.

Photograph by Peter Harholdt, AMNH. © 2000 American Museum of Natural History

the first time precious artifacts from Viking homelands in Scandinavia (Denmark, Norway, and Sweden), as well as pieces from Viking explorations and settlements in Canada, England, Finland, Greenland, Iceland, Scotland, and the United States. *Vikings* will remain on view through January 21, 2000.

While the good weather lasts, head out to enjoy the new Arthur Ross Terrace, which opened in September and is located adjacent to the popular Rose Center for Earth and Space. This marks the addition of more than one acre of beautiful public park space to New York City. Designed by renowned landscape artist Kathryn Gustafson in collaboration with Anderson & Ray, Inc., the terrace features distinctive plantings, ample walkways and seating, sloping lawn panels, and elegant water jets. The terrace also features space for school and tour groups to hold lessons and discussions.

On November 3, the *24th Annual Margaret Mead Film and Video Festival*, opens at the Museum. This is the largest, longest running U.S. showcase for international, independent documentaries. The Mead Festival premieres shorts, animation, cinema vérité, and features. This year, the Festival celebrates the work of Mira Nair (director of Salaam Bombay) her early documentaries, selections from her feature films, and a sneak preview from her current work-in-progress. In addition, the Festival will screen the rarely seen works of scientific documentary filmmaker Jean Painlevé (1902-1989). Filmmakers will be present to discuss their work. The Festival continues through November 11, 2000.



Arthur Ross Terrace with a view of the *Rose Center for Earth and Space* in the background

Starry Nights: Fridays under the Sphere, the Museum's popular weekly jazz series continues this fall with outstanding contemporary jazz musicians, delicious tapas, and cocktails. The beautiful Hall of the Universe beneath the Hayden Planetarium sphere will be host to the following performers: the Steve Turre Quartet (October 27) features respected trombonist, composer, and conch shell player Steve Turre, who has been a member of the Saturday Night Live Band for the last 15 years. The Lou Donaldson Quartet (November 3 & 10) features renowned bebop alto saxophonist, Lou Donaldson, famous for hits "Blues Walk," "Alligator Boogaloo," and "Midnight Creeper." On November 17 and 24, the Museum welcomes The Jazz Passengers, a sextet that combines swing jazz with wit and irony, and has collaborated with a number of rock performers including Blondie singer Deborah Harry.

Lastly, the museum announces the return of a holiday favorite, *The Butterfly Conservatory: Tropical Butterflies Alive in Winter* (October 7, 2000 – May 28, 2001). It features 300 to 500 live, free-flying tropical butterflies from the Americas, Africa, and Asia. They are housed in a walk-in vivarium that approximates a natural habitat, including live flowering plants that provide nectar. Among the many species included are iridescent Blue Morpho and Passion-Flower butterflies. Text panels describe the butterflies' life cycle and important role in conservation.

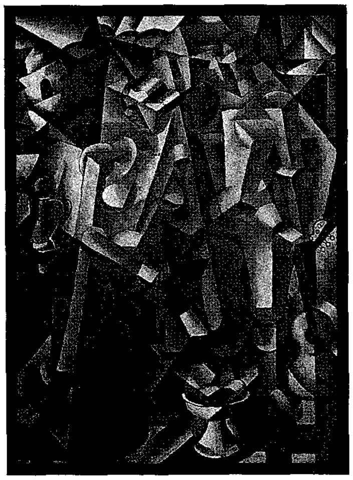
SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Ave at 88th Street; Hours: Sun. to Wed. 9 a.m.-6 p.m.; Fri., Sat., 9 a.m.-8 p.m. Closed Thurs. 423-3500; www.guggenheim.org

The *Giorgio Armani* exhibition (October 20-January 17), is designed by the acclaimed visual artist and theater director Robert Wilson. Wilson provides a dramatic environment in which to view the legendary designer's works from the last 25 years. The exhibition charts important aspects of Armani's artistic contribution to the world of fashion. As Mr. Armani notes, "fashion is at the heart of human expression and is a mirror that reflects society and its culture." On Tuesday, November 7 at 7 p.m., a screening of *American Gigolo*, the contemporary classic that made Armani a household name, will be followed by a talk with director and screenwriter Paul Schrader ($15, $10 members, reservations: 423-3587). Fashion and wine follow somewhat similar boundaries. Select wines are proven winners – polished examples of their style. On Wednesday, November 29 and January 10

Ellen Lobenski

Giorgio Armani, Fall 1990/1991, *Evening Ensemble*



Liubov Popova,
Composition with Figures, 1913,
Oil on canvas,
State Tretiakov Gallery, Moscow

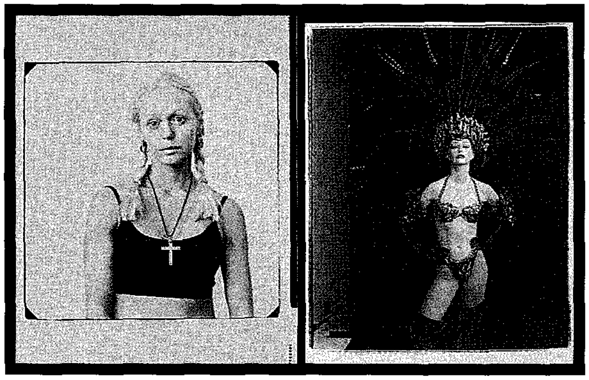
at 7 p.m., each evening's wine tasting will explore a different selection of "Timeless Classics" ($45, $35 for members, reservations: 423-3587).

Also on view, *Amazons of the Avant-Garde* (through January 7) presents the work of six extraordinary Russian women who had a unique impact on the development of Modern Russian art. Free Insider Hour Tours of the exhibitions are offered Sunday-Wednesday and on Friday (check times at the admissions desk). After viewing the exhibitions, visitors can relax with a cocktail and enjoy free WorldBeat Jazz every Friday and Saturday, 5 – 8 p.m. The popular Guggenheim Film series continues with *Situating Comedy*, October 27-November 22. This series features the satirical side of American cinema, from the Marx Bros. to ®TMark. For schedule information call 360-4321. For information on additional film series, special events, lectures, performing arts, and special members' programs visit www.guggenheim.org.

INTERNATIONAL CENTER OF PHOTOGRAPHY

1133 Ave. of the Americas at 43rd St.,
Hours: Mon. to Wed. 10 a.m. – 5 p.m.,
Thurs., Fri. 10 a.m. – 8 p.m., Sat., Sun. 10 a.m. – 6 p.m.
860-1777; www.icp.org

November 3, 2000 marks the exciting opening of the new home of the International Center of Photography at 1133 Avenue of the Americas at 43rd Street. The galleries, designed by Gwathmey Siegel & Associates Architects, will showcase more photography than both of ICP's former spaces. Innovative galleries specially designed for the exhibition of photography and new media; an entrance directly on Avenue of the Americas; easier access to the enlarged museum store, and a café for museum visitors are all highlights. State-of-the-art technologies will provide the opportunity for innovative photographic programming, and ICP's collection of 50,000 prints, and a print study room



Akke Alma,
Las Vegas Show Girl (in and out of costume) Las Vegas, NV
©Annie Leibovitz, from the ICP exhibition
Annie Leibovitz: Women

The New
Internationa
Center o
Photograph
opens November 3

International Center of Photography

Hours
Through December 31, 2000

Mon, Tues, Wed 10am 5pm
Thursday, Friday 10am 8pm
Saturday, Sunday 10am 6pm

Closed Nov. 23 and Dec. 25

Above
Robert Capa, *Zürs, Austria,* 195
Courtesy Estate of Robert Capa/Magnum Ph

From the exhibition
"Reflections in a Glass Eye: Wo
from the International Center
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An
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with
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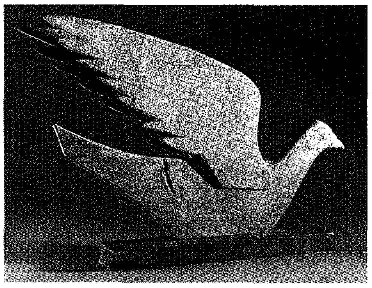
Cyril I.
Nelson's
Gifts
to the Museum

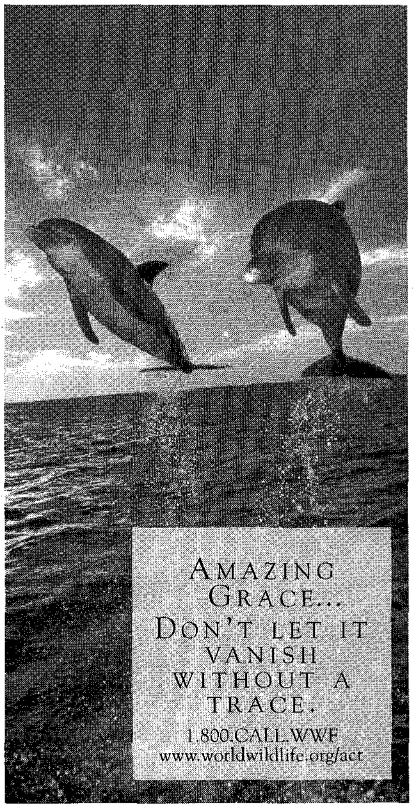


On view through January 2001

The exhibition is made possible in part with the generous support of
The Lipman Family Foundation, Inc.

Columbus Avenue at 66th Street
212/595-9533
www.folkartmuseum.org
Tuesday–Sunday 11:30 A.M.–7:30 P.M.

Museum of
American Folk Art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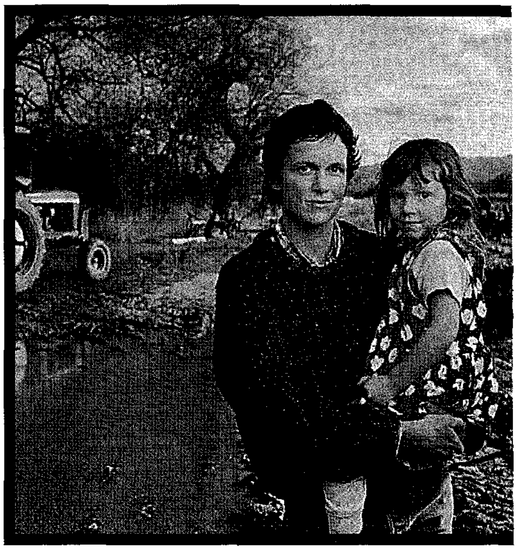
will be more readily accessible to students and professionals.

The galleries will open with the following three exhibitions. *Annie Leibovitz: Women celebrates American women with portraits of individuals from a broad spectrum of society, profession and social milieu known and unknown.* It was organized by The Corcoran Gallery of Art, Washington, DC. The exhibition and tour are underwritten by Vogue and Mercedes-Benz.

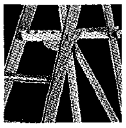
Reflections in a Glass Eye: Works from the International Center of Photography Collection is the first large-scale installation of photographs from ICP's permanent collection presenting works by a wide range of international photojournalists, artists, commercial photographers, and amateurs working throughout the history of the medium. It is sponsored by Philip Morris Companies Inc. Additional support provided with public funds from the New York State Council on the Arts, a State Agency.



Trini Campbell and Cassidy Muller,
Farmer with Daughter,
Riverdog Farm, Guido, CA,
©Annie Leibovitz,
from the ICP exhibition
Annie Leibovitz: Women

Collected Visions: An Installation by Lorie Novak takes the viewer on an exploration of family photography as both a personal and collective history utilizing state-of-the-art computer-based video, music, and voice presenting an invigorated family album. It is sponsored by Shutterfly and is the first exhibition in ICP's *New Art for Web and Wall Series* supported with public funds from the New York State Council on the Arts, a State Agency. Projectors provided by the Eastman Kodak Company, Presentation Technologies.

JAPAN SOCIETY



333 E. 47th St. between 1st and 2nd aves.
Hours: Tues. to Fri. 11a.m. – 6 p.m., Sat.,
Sun. 11a.m. – 5 p.m. Closed Mon. and holidays,
832-1155; www.japansociety.org

Yes Yoko Ono opens at Japan Society Gallery on October 18 and runs until January 14, 2001.

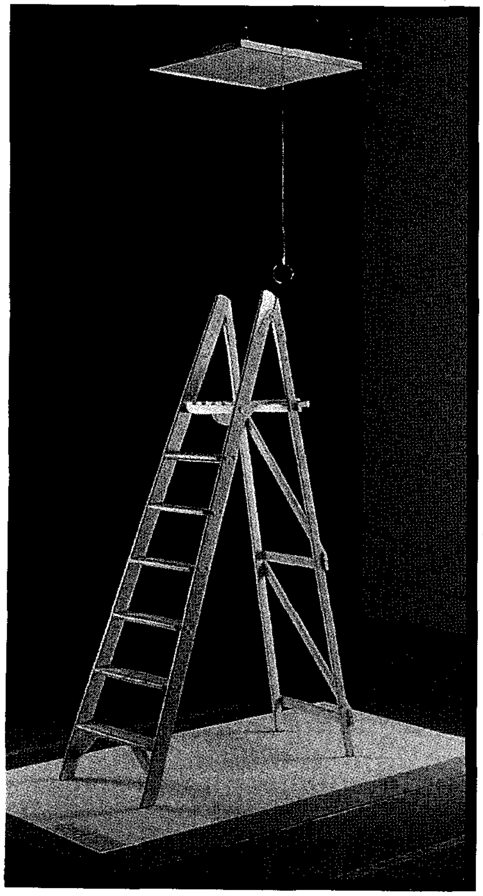
The Exhibition is the first American retrospective of the work of pioneering artist Yoko Ono. In her prolific 40-year career, Ono has embraced a wide range of media, defying traditional boundaries, and creating new forms of artistic expression.

Yes offers the first comprehensive reevaluation of the artist's work, exploring her position within the postwar international avant-garde, and her critical and influential role in originating forms of contemporary art, music, film, and performance. It positions Ono as a key transmitter of Asian thought to the international art world, through her use of chance and minimalism and her investigation of everyday life.

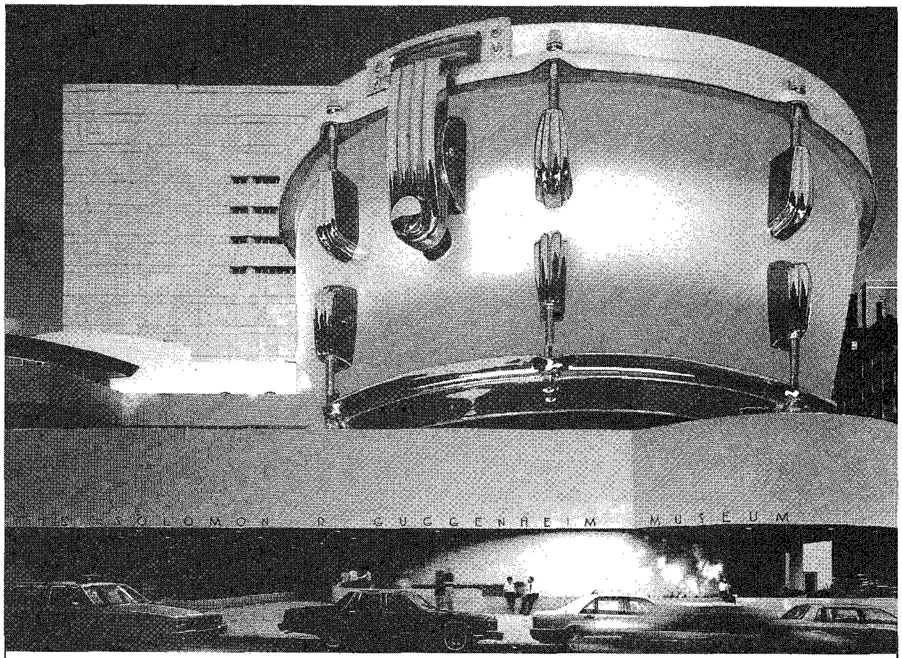
The exhibition features approximately 130 works from 1960 to the present, with a focus on Ono's early period, and includes objects and installations; language works, such as instruction pieces and scores; film and video; music and performance art.

Yes Yoko Ono is curated by modern Japanese art historian Alexandra Munroe, Director, Japan Society Gallery, in consultation with Fluxus scholar Jon Hendricks. The accompanying fully illustrated 350-page catalogue includes essays by leading scholars from America, Europe, and Japan. Co-published by Japan Society and Harry N. Abrams, Inc., the catalogue contains an extensive anthology of the artist's writings and a CD of Yoko Ono's new music—exclusively recorded for and released in the catalogue.

Ceiling Painting (Yes Painting),
Yoko Ono, 1966. Text on paper, glass, metal frame, metal chain, magnifying glass, painting ladder



Oded Lobl. Courtesy of Japan Society



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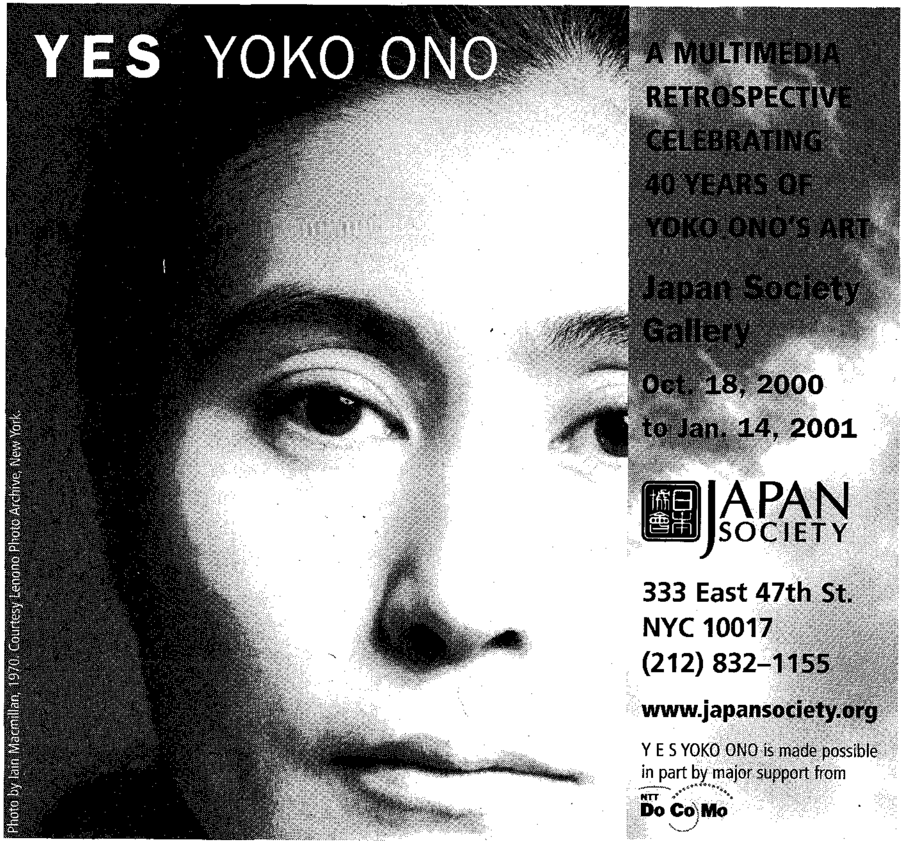


YES YOKO ONO

A MULTIMEDIA RETROSPECTIVE CELEBRATING 40 YEARS OF YOKO ONO'S ART

Japan Society Gallery

Oct. 18, 2000
to Jan. 14, 2001

JAPAN SOCIETY

333 East 47th St.
NYC 10017
(212) 832–1155

www.japansociety.org

YES YOKO ONO is made possible in part by major support from NTT DoCoMo

Photo by Iain Macmillan, 1970. Courtesy Lenono Photo Archive, New York.

LYMAN ALLYN MUSEUM OF ART OF CONNECTICUT COLLEGE

625 Williams St., New London, CT
Hours: Tues. to Sat. 10 a.m. – 5 p.m.,
Sun. 1 – 5 p.m., Closed Mon. and
major holidays; (860) 443-2545;
http://lymanallyn.conncoll.edu

Lyman Allyn Museum of Art at Connecticut College is Southeastern Connecticut's leading art museum. This fall's exciting exhibition schedule showcases three exhibits from the museum's permanent collection: *Impressionist Paintings from the Lyman Allyn Collection, 19th Century Landscapes from the Lyman Allyn Collection,* and *Furniture and Other Decorative Arts in Eastern Connecticut, 1750 – 1800.*

A centerpiece of the furniture exhibition is a mahogany Chippendale side chair made in Norwich, Connecticut. This chair is a rare survivor because of its original seat covering, which consists of embossed, metal-leafed, and painted leather imported from the Netherlands. The Chippendale chair is contrasted with Windsor chairs made in New London at the end of the eighteenth century, including a label by William Harris, Jr. This exhibition, curated by conservator Lance Mayer, includes other examples of the innovative and sometimes unique furniture made in eastern Connecticut during this time period, as well as an important pair of portraits of members of the Devotion family painted by Winthrop Chandler in 1772.

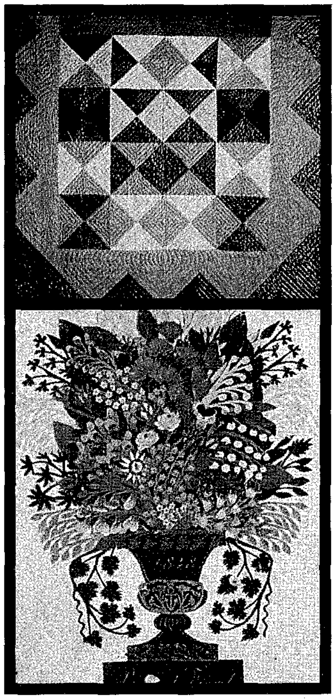
Chippendale mahogany side chair with gilt leather at Lyman Allyn Museum of Art

MUSEUM OF AMERICAN FOLK ART

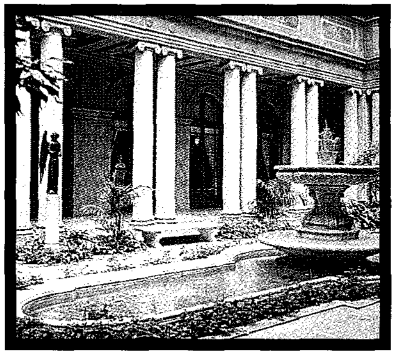
Two Lincoln Square, Columbus Avenue
between 65th and 66th streets
Hours: Tues. to Sun. 11:30 a.m. –
7:30 p.m., Closed Mon.,
595-9533, www.folkartmuseum.org
Public Transportation: Subway: 1/9 to 66th Street
Bus: M104, M7, M5, M66, M10

An Engagement with Folk Art: Cyril I. Nelson's Gifts to the Museum of American Folk Art through January 2001. Exquisite quilts, portraits and landscape paintings, sculpture, schoolgirl art, and painted and decorated furniture–wonderful gifts from Cyril I. Nelson, a folk art collector, book editor, and museum trustee, that reflect his refined taste and passion for folk art. His interest in folk art began with a family-owned watercolor of a mother and child that is among the 60 works on view that have been donated in anticipation of the Museum's move to its new building at 45 West 53rd Street.

Exciting expansion plans are well underway for a handsome new home designed by renowned architects Tod Williams Billie Tsien and Associates. Currently a construction site, look for the new Museum of American Folk Art in 2001!



Top: *Harlequin Medallion Quilt,* New England; 1800-1820, wool, 87 x 96"
Bottom: *Memorial Papercut for Benjamin S. Farret,* United States; 1848; painted, cut and pasted paper; 14 7/8 x 12"



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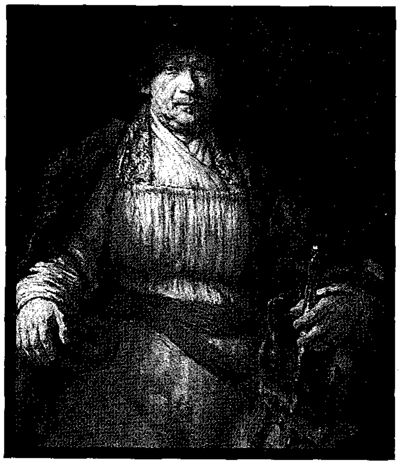
Sun. 1 p.m. – 6 p.m.
Closed Mon.; 288-0700; www.frick.org
Children under age 10 not admitted

Visit the home of Henry Clay Frick. The Fifth Avenue mansion houses a remarkable collection of paintings, sculptures, and decorative arts. An oasis in Manhattan only steps from "Museum Mile" and moments from bustling Midtown shopping and restaurants, The Frick Collection is home to works by Vermeer, Rembrandt, Holbein, El Greco, Ingres, Renoir, Whistler, and more.

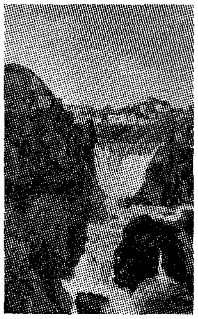
Special exhibitions: *A Brush with Nature: The Gere Collection of Landscape Oil Sketches* (through November 12); *Six Paintings from the Former Collection of Mr. and Mrs. John Hay Whitney on Loan from the Greentree*

Rembrandt Harmensz Van Rijn (1606-1669); *Self-Portrait*, 1658; Oil on canvas



A Brush with Nature:
The Gere Collection of Landscape Oil Sketches

Through November 12, 2000



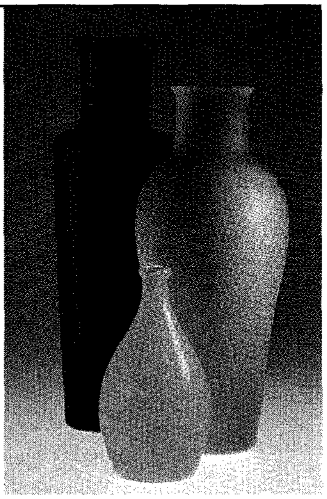
Visitors are enjoying a unique opportunity to see this remarkable collection of small-scale landscape oil sketches. The artists represented in the exhibition--which received high critical acclaim when shown in 1999 at London's National Gallery--are Boldini; Corot; Degas; De Nittis; Denis; and Frederic, Baron Leighton of Stretton, among many others.

On view later this year:
The Draftsman's Art: Master Drawings from the National Gallery of Scotland
December 12, 2000 through February 25, 2001

The Frick Collection
1 East 70th Street New York, New York 10021
INFORMATION (212) 288-0700 www.frick.org

Simon Denis (1755-1812), *View of the Cascades at Tivoli*, about 1789-93, oil on paper laid on linen, The Gere Collection. ©National Gallery, London

american craftmuseum



Venetian Glass: 20th-Century Italian Glass from the Olnick Spanu Collection
Memories of Murano: American Glass Artists in Venice
September 13-October 29, 2000
November 21, 2000-January 7, 2001

American Craft Museum
40 West 53rd Street
(212) 956-3535
www.americancraftmuseum.org

Museum hours:
Tuesday- Sunday 10 A.M.-6:00 P.M.
Thursday: Open until 8:00 P.M.
The Museum Store is open during museum hours and Mondays from 10 A.M.-6:00 P.M.

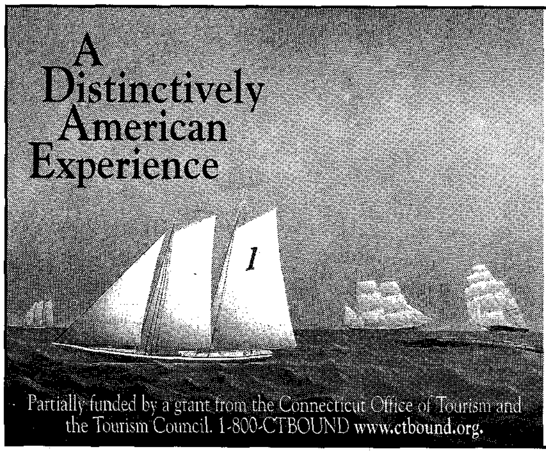
Exhibition and catalogue for *Venetian Glass: 20th-Century Italian Glass from the Olnick Spanu Collection* designed by Vignelli Associates

cue

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in

NEW YORK MAGAZINE



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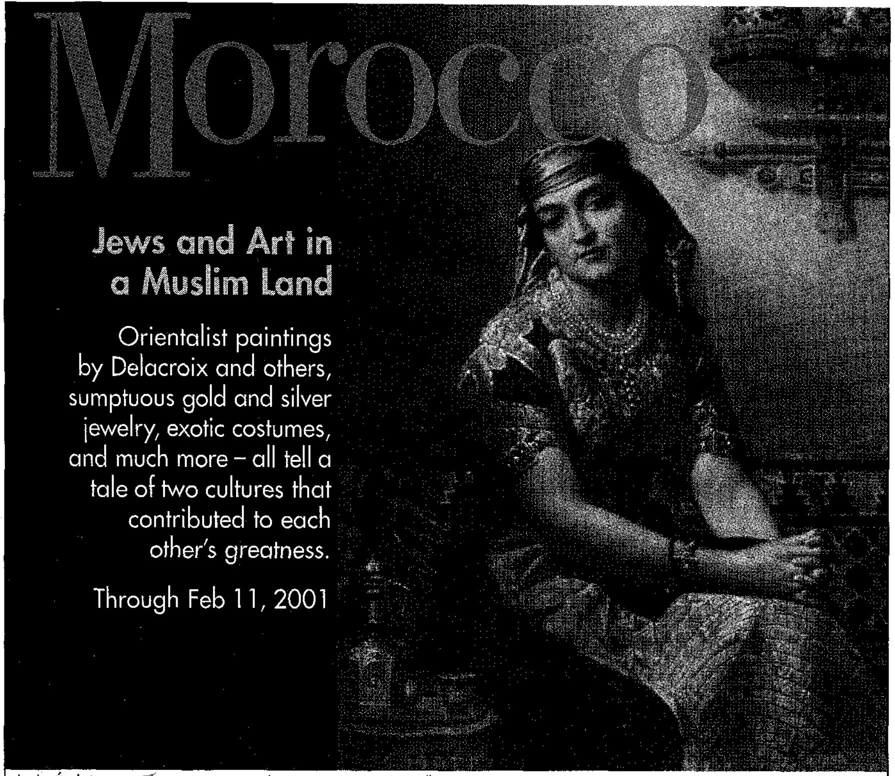
Morocco

Jews and Art in a Muslim Land

Orientalist paintings by Delacroix and others, sumptuous gold and silver jewelry, exotic costumes, and much more – all tell a tale of two cultures that contributed to each other's greatness.

Through Feb 11, 2001

Charles-Émile Vernet-Lecomte, *Femme Juive de Tanger*, 1868. Private Collection.

Morocco has been made possible through the leadership support of Mrs. Patti Cadby Birch, The American Friends of the Alliance Israélite Universelle, The Rockefeller Foundation and other generous donors.

THE JEWISH MUSEUM

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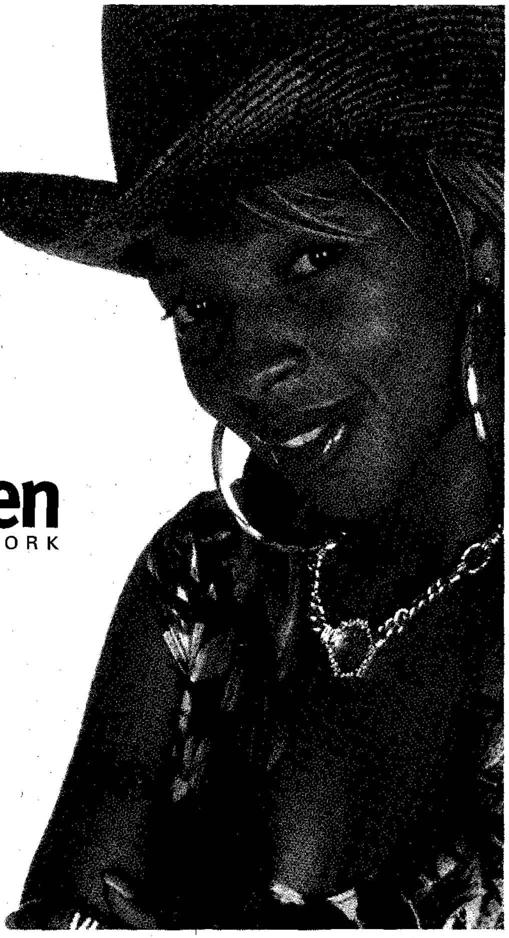
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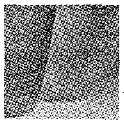
Foundation (through July 29, 2001); *The Draftsman's Art: Master Drawings from the National Gallery of Scotland* (December 12, 2000 through February 25, 2001).

AMERICAN CRAFT MUSEUM

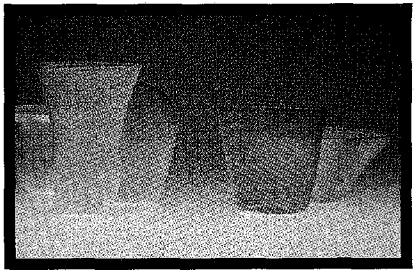


40 W. 53rd St. between 5th and 6th aves. Hours: Tues. to Sun., 10 a.m. – 6 p.m., Closed Mon., open to 8 p.m. Thurs. 956-3535; www.americancraftmuseum.org

Brilliant, memorable art glass is spotlighted in the American Craft Museum's fall exhibitions *Venetian Glass: 20th-Century Glass from the Olnick Spanu Collection*, and *Memories of Murano: American Glass Artists in Venice.* Masterworks created in the glass studios of Murano during the entire past century include works by the legendary Paolo Venini and Carlo Scarpa, and provocative works by a young generation of creators–Laura de Santillana, Yoichi Ohira, and Cristian Bianchin. Memories of Murano explores the creative journey of many American artists who were drawn to Venice to learn age-old techniques of transforming molten glass into works of powerful beauty.

The *Venetian Glass* exhibition and its full color catalogue were designed by Massimo and Lella Vignelli. Related lectures and educational programs are planned. Call 956-3535.

Venetian Glass: 20th-Century Italian Glass from the Olnick Spanu Collection
Vases, 1934-36; Carlo Scarpa, designer



cue

A Weekly Guide to Culture and Upcoming Events

Best of the Week

Movies

The Contender

Primary Colors, the movie, died when it hit the flyover. But a Clintonish sex scandal about a *female* politician—hey, that'll play in Peoria. Joan Allen (remember Tricky Dick's much better half in *Nixon*?) stars as the vice-presidential nominee. Opens October 13. (See review, page 90.)

Restaurants

A Taste of the Dining Concourse

Grand Central Terminal

Yet more proof that our city can kick your city's ass: Grand Central's classy, tasty Dining Concourse, which escaped becoming a clone of every cheesy mall food court in America, holds a three-day bash to celebrate the terminal's 87th birthday. There'll be cooking demos from the likes of Sara Moulton and Nick Malgieri, and $10 will entitle you to largish samples at Café Spice, Zócalo, Caviarteria, Junior's, and all the others. Worth missing your train for. October 19 through 21.

Theater

The Rocky Horror Show

Circle in the Square

It was great when it all began . . . *Rocky Horror* starts previews on October 20. Joan Jett stars as Columbia, Dick Cavett (!) as the Narrator. No word on whether fanatics will be acting out scenes or throwing fluids and foodstuffs at the stage. Our advice: Don't wear anything that stains easily. (See listing, page 113.)

Art

YES YOKO ONO

Japan Society

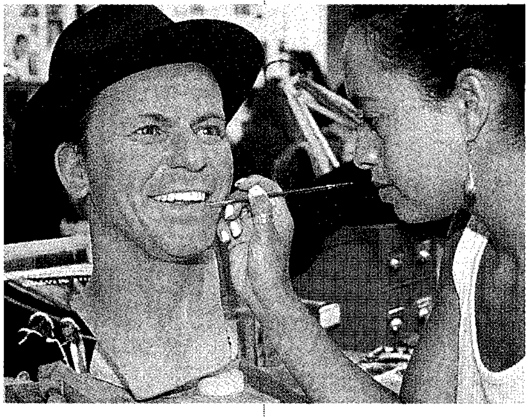
Could it be that the most reviled figure in rock, producer of freaky artworks like *Breathe Piece* (in which each visitor to one show was given a card reading BREATHE and expected to do so), doyenne of the Dakota, has become . . . cool? The retrospective opening October 18 makes a real case for her art. Maybe you shouldn't be rigging your CD player to skip her tracks on John's albums. (See page 118.)

Kids

Superfudge

Theatreworks/USA

We wonder about the viability of a Judy Blume play—would you have wanted your mom sitting right there when you got to the climax of *Forever*? But that's Theatreworks/USA's problem, not ours, and *Superfudge,* the musical, opens October 21 at the Equitable Tower. Oh, and kids: Lay off the Twinkies beforehand, wouldja? Keep the sugar shock onstage, where it belongs. (See listing, page 140.)

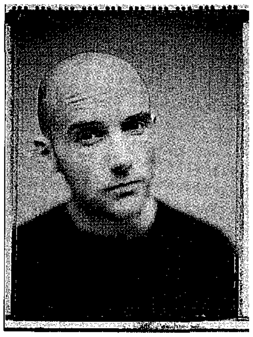


Pop Music

Moby

Hammerstein Ballroom

Electronica, the Next Big Thing of 1997, never quite reached the top of the charts, but it made Madonna's *Ray of Light* a hit and Moby a bona fide star. Expect late-model East Village slackers on the downslope of hip, together with a scattering of young club kids mumbling about the old days. (See listing, page 134.)



Museum

Madame Tussaud's New York

234 West 42nd Street

We always figured wax museums for obsolete carny corn, but the Madame Tussaud's people clearly know better: The London Tussaud's is the city's single largest tourist draw. New York's gallery will include the expected—Sinatra, Princess Diana, Bette Midler—but also Larry King and Al Roker. Opens October 18. Expect Al Gore jokes.

PETER RAINER

Sex and the Beltway

Joan Allen plays a prim V.P. nominee with a past, in 'The Contender.' 'Billy Elliot' is the latest British comedy to turn squalor into a style statement.

THE TIMING OF THE RELEASE of the new political drama **The Contender** can be viewed as either impeccable or a redundancy. The film keys into the current election season, of course, and for political junkies who can't get a big enough fix from the real thing, it presents a reasonable facsimile of headline-making subterfuges and skulduggery and speechifying. And yet for all its superficial topicality, *The Contender,* which was written and directed by Rod Lurie and stars Joan Allen and Jeff Bridges, is a political film of the old school: not the smarty-pants satires we've become used to, such as *Wag the Dog,* but rather the low-down, high-minded message movies of the *Advise & Consent* ilk, complete with music-swelling sentiment. It's a movie that wallows in the muckiness of the political process as it's played out in Washington while at the same time celebrating with a Founding Fathers righteousness the guiding principles of that process. (Lurie doesn't seem to be aware of how that kind of pushy righteousness can itself seem mucky.) The timing of *The Contender* may be up-to-date, but its ringing, upstanding tone deliberately links it to an earlier era when political movies were still consumed by audiences supposedly unjaded by terminally hip cynicism.

Is it such a bad thing that we can't take our political dramas straight anymore? And isn't it the height of sentimentality to assume that we once, unequivocally, could? (Did people swallow even Frank Capra movies like *Mr. Smith Goes to Washington* whole, or do we just like to think they did?) The politically oriented movies that have always meant the most to me are not films like *Advise & Consent* or even *The Best Man* but *The Manchurian Candidate* and *Dr. Strangelove*—movies that put our own nutso disbelief in the political process right onto the screen. Playing it straight in the political-movie realm has always yielded a few big, square pleasures, but the political circus in this country is too baroque and vehement, too much of a self-satire already, to be adequately expressed by traditionalists. One reason political movies are so rarely even attempted anymore is because the real-life shenanigans are so much more compelling, even cinematic. Washington may be working itself into one of its periodic election-eve high dudgeons about the depravities of Hollywood, but the ways in which the elections and the issues are covered on television and the rest of the media, as well as the ways in which politicians and their handlers spin themselves, owe a tremendous debt to Hollywood.

Lurie's saving grace as a filmmaker is that, although he's prone to pontification, he has a melodramatist's flair and a talent for summoning the cured, Grade A porker in his performers. When the cast, which also includes Gary Oldman as a scurvy Republican congressman, Sam Elliott as chief of staff, and William Petersen as a dismayed governor, is as accomplished as this one, that hamminess can be immensely enjoyable. Joan Allen, whose hamminess here takes the form of an almost ascetic under-emoting, plays Democratic senator Laine Hanson, who is proffered by president Jackson Evans (Bridges) as his new vice-presidential appointee after his sitting VP suddenly dies in office. Well into his second term, Evans wants to claim the legacy of having the first female veep. Bridges plays the president without stuffiness; Evans is a human being who also happens to be commander-in-chief, and his craftiness and double-dealing are just politicized versions of what he might be up to if he were a corporate CEO or just about anything else. He enjoys the blood sport of politics, while Hanson values principle above power. For Lurie, principles are a liability in Washington, which is why, when a sex scandal from Hanson's sorority days threatens her confirmation, he turns her into a feminist standard-bearer for the right to privacy and sets practically everyone on both sides of the aisle against her. She refuses to confirm or deny the scandal, and she refuses to sling mud in her defense even when her allies heap mudballs in her hands.

FIRST WOMAN: Joan Allen, with Saul Rubinek, left, and Sam Elliott, in *The Contender.*

The Contender
Directed by Rod Lurie; starring Joan Allen, Jeff Bridges, and Gary Oldman.

Billy Elliot
Directed by Stephen Daldry; starring Gary Lewis, Julie Walters, and Jamie Bell.
See Movies listings for details.

Photograph courtesy of Dreamworks.

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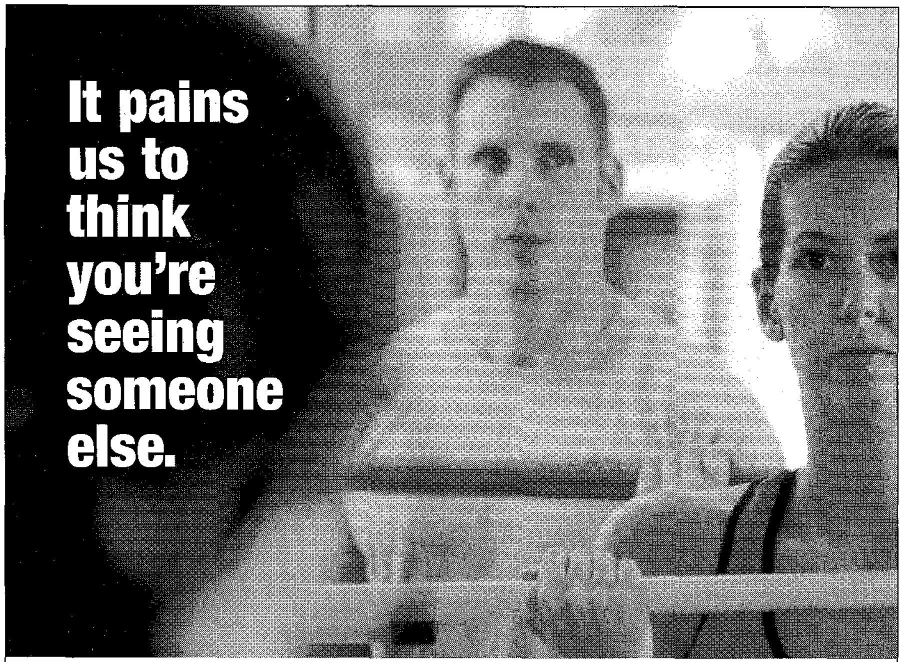
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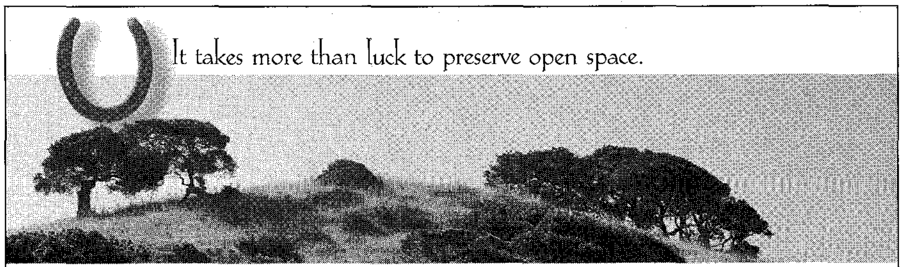

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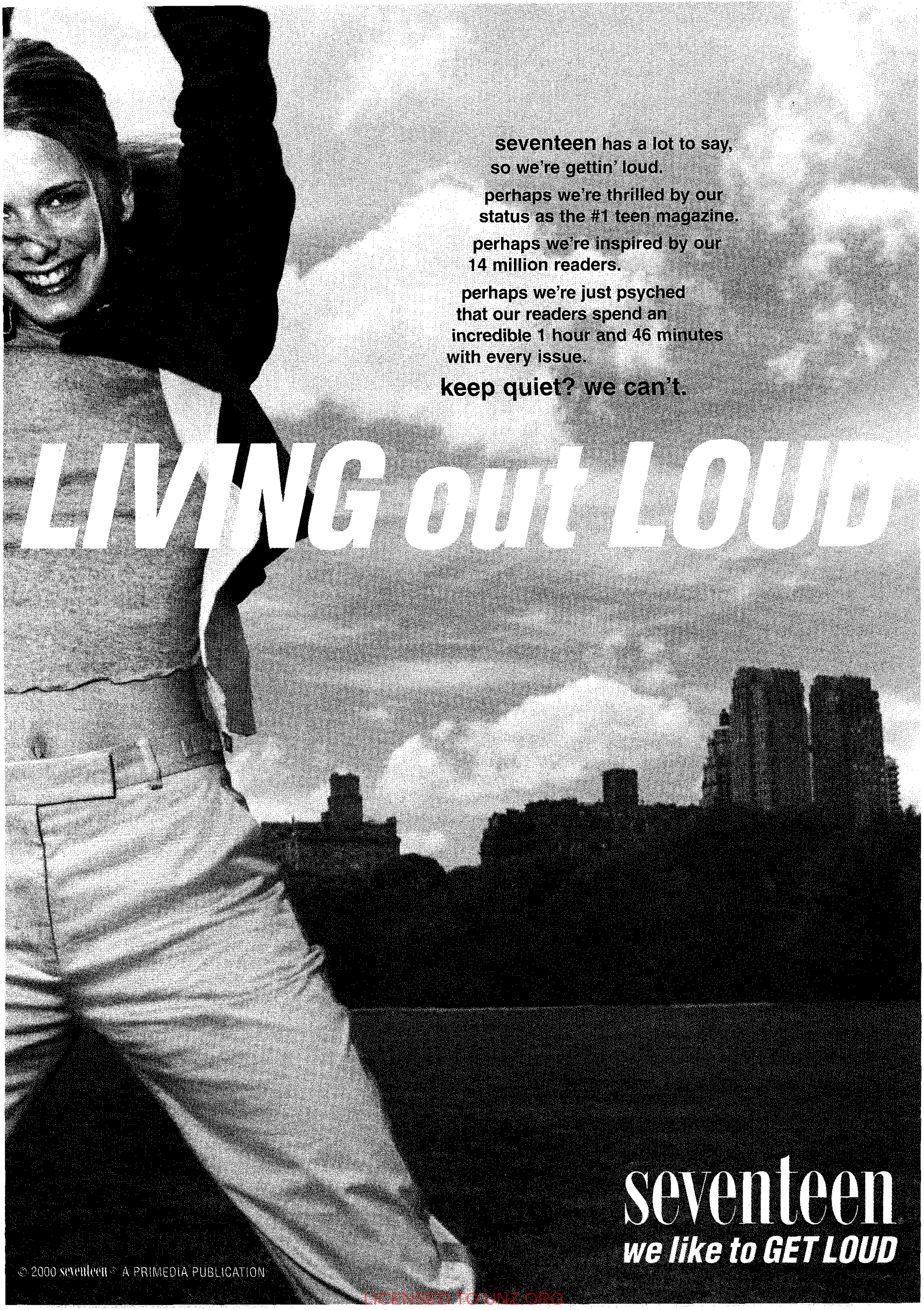
Lurie is making a movie about sexual McCarthyism in Washington, but he does so with a woman, and not a Clintonesque president, as its focus. His point seems to be that men in Washington enjoy a double standard, although Gary Hart, not to mention Bill Clinton, might have a somewhat different take on the matter. He rigs the game by dressing Hanson in that typically starched and sexless armor that female politicians use to gird themselves for life on Capitol Hill. The film would have been more daring, and earned its righteousness more, if she had been less patrician and more rowdy. But Hanson, who doesn't budge in her beliefs even with the president and who defends herself before the jackals in the confirmation committee with a resoluteness that would give Patrick Henry pause, is Lurie's kind of heroine. Like the president here, he's interested in laying down a legacy, too. (The film's dedication reads, "For all our daughters.") Here's hoping big bad Hollywood will bleach the do-goodnik out of him so he can realize his much more juicy talent for portraying the unprincipled.

IT'S NORTHERN ENGLAND IN 1984, AND THE miners are on strike. What's the poor son of a striker to do except—dance? **Billy Elliot** is the latest in a line of ersatz feel-good movies from Britain set against a backdrop of grime and joblessness. *The Full Monty* has turned out to be the most baleful of influences on English cinema; not that such movies have much to do with England. They are aimed far more at Americans, specifically American tourists, than at Brits: Squalor is transformed into quaintness; book your plane reservations early.

In *Billy Elliot*, our eponymous young hero (Jamie Bell) opts out of the family boxing tradition to become, clandestinely at first, a ballet dancer. His hard-nosed father (Gary Lewis) is, of course, worried that the boy is a poof, and the director, Stephen Daldry, seems a bit worried we'll think so, too. So he has young Billy practically bouncing off the ballet-school walls. Manly dancing, this. What finally brings Dad around is his realization that ballet will keep Billy out of the mines (it takes him an awfully long time to come up with this revelation). *Billy Elliot* is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dance instructor may get lost in the suds. That would be a far greater injustice than anything Billy endures. ■



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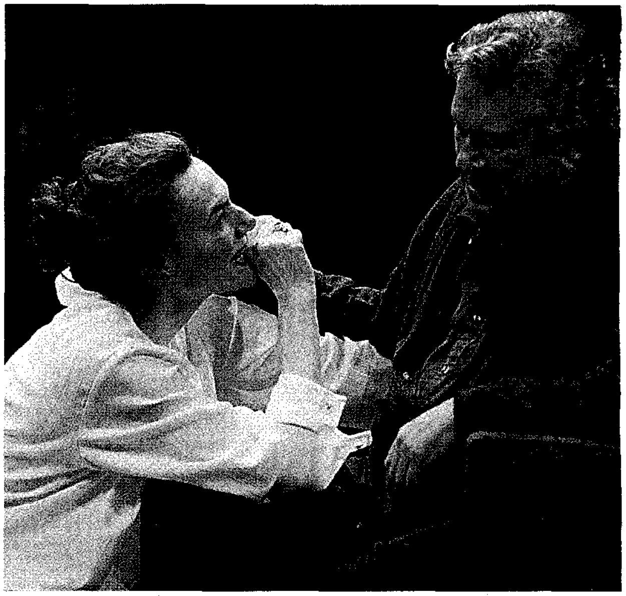
Bleak Houses

Memo to Count Tolstoy: All unhappy families can also be tiresomely alike (see *The Butterfly Collection* and *The Beginning of August*).



Family affairs: Marian Seldes and Brian Murray in *The Butterfly Collection.*

THERESA REBECK IS AN inconsistent playwright, alternately interesting and tiresome. Her latest, **The Butterfly Collection**, is by turns over- and underwritten and, in the last as well as the first analysis, profoundly pointless.

Paul, a Nobel Prize–winning novelist (on the evidence of this play, a more than usually contestable award), is struggling with his latest fiction in his Connecticut country house. With him are his wife, Margaret, an occasionally secret collaborator; son Frank, a mild-mannered antiquarian showing all the signs of homosexuality but eventually revealed as straight; and another son, Ethan, an actor who resents his father as much as his father does him. He has been coaxed back by Margaret after a long absence and has brought along his live-in girlfriend, Laurie. He is even more out of sorts than usual, because he considers having to read for a part in a minor theatrical production beneath his dignity. (As James Colby plays him, a reading seems entirely justifiable.)

The by now prolongedly blocked novelist is impatiently awaiting the arrival of Sophie, a graduate-student writer of the kind he has been using to bounce ideas and pages off, and who, ostensibly a secretary, must be more of a co-writer. (A practice that even the most ignoble Nobel laureate is unlikely to have stooped to.) Sophie proves to be a pretty, overanxious, often stammering young woman, sometimes unable to finish a spoken sentence.

The Butterfly Collection
Written by Theresa Rebeck; directed by Bartlett Sher at Playwrights Horizons.

The Beginning of August
Written by Tom Donaghy; directed by Neil Pepe at the Atlantic Theater.

Lifegame
Created by Keith Johnstone at the Jane Street Theater.
See Theater listings for details.

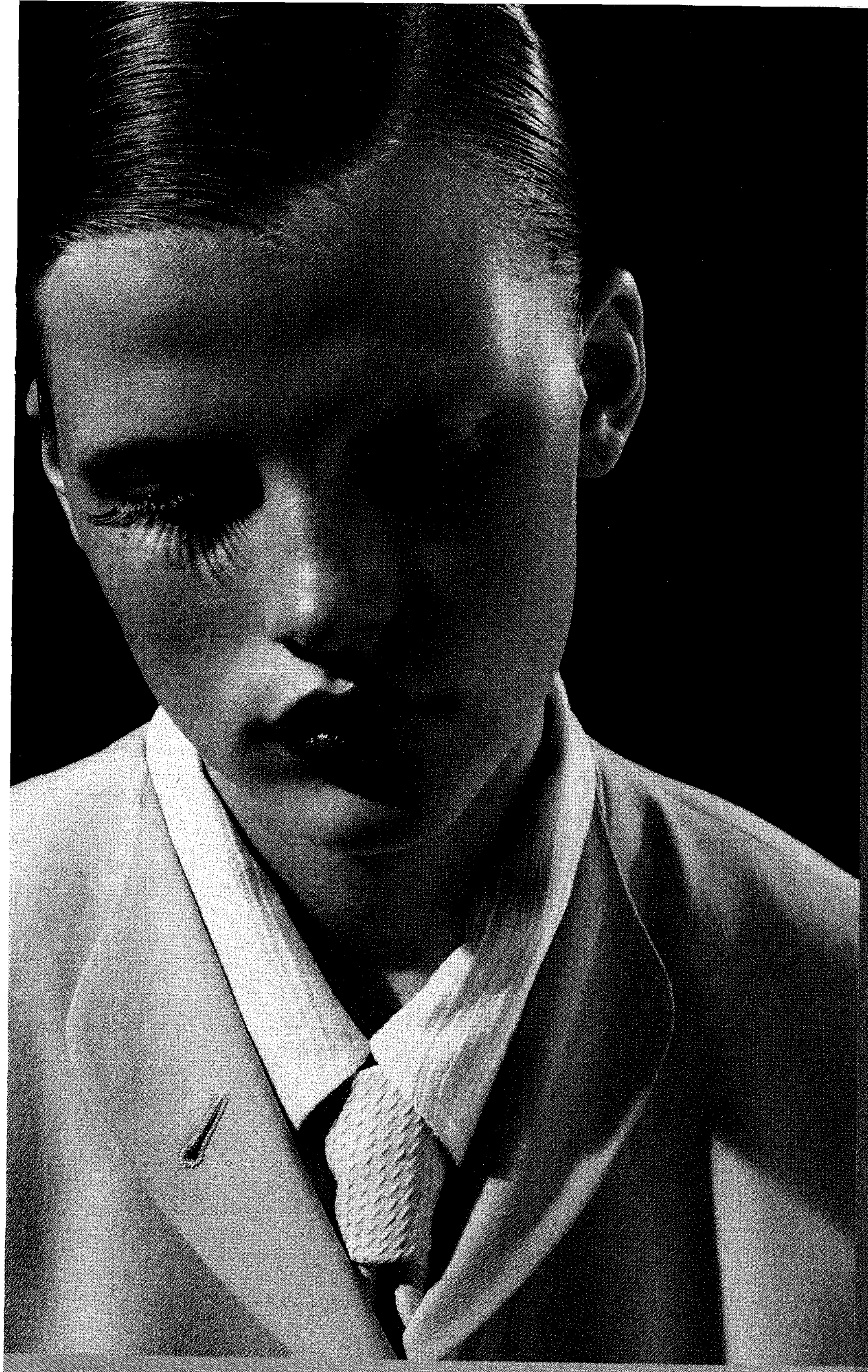
In due time, Sophie is seduced by Ethan, which causes Laurie to threaten leaving him. Frank offers to take her in, but the offer is rejected, gently. Then Paul makes a pass at Sophie and is gently rejected. Paul delivers long and senseless speeches about why theater in general is sorry stuff—something this play does little to disprove—and, to Ethan's anger, belittles acting, about which he seems curiously well informed. Fights erupt as Margaret scurries about pouring conciliatory oil on troubled writers, actors, and mistresses. The play's title refers to the butterfly collection of the grandfather about whom Sophie is writing; it huffs and puffs to become a symbol for something but fails to do so.

There is, however, one telling passage. Sophie has reluctantly allowed Paul to read her piece about her grandfather, and elicits a lecture: "You've got about six different tones here, so I don't actually know what you're trying for. . . . Sentences collapse, images are not fully developed, there's a carelessness in the thinking . . ." She tries to bargain him down to just "two tonal shifts," but he demurs: "This is graduate-school bullshit. I don't even know what you're talking about." What the play lacks in drama, it makes up for in autocritique.

Bartlett Sher has directed elegantly in Andrew Jackness's neatly Chinese-boxy set. Betsy Aidem is a decent if drab Laurie, James Colby an obvious Ethan, Reed Birney a fine Frank. Maggie Lacey is a rather amateurish Sophie, and the good Brian Murray, woefully miscast as Paul, shouts a lot in a vain attempt to compensate. But the play really belongs to Marian Seldes, who floats, hovers, slithers, twists into salamandrine shapes, while enunciating with magnificent mellifluousness and perfect, usually hilarious timing. This is old-school acting of the high-flying kind—higher than persiflage, camp, or pogo-sticking—and the only thing that makes *The Butterfly Collection* collectible and delectable.

JACKIE, THE YOUNG FATHER OF AN INFANT daughter, has suddenly been abandoned by his wife, Pam, whereabouts unknown. His youngish stepmother, Joyce, volunteers to baby-sit gratis in view of his straitened circumstances and her recent widowing and resultant loneliness. Ben, the young housepainter, dawdles preternaturally, hoping, like Jackie, that Pam (with whom he is in love) will come back. Ted, a neighboring black man who mows lawns, keeps popping in with or without his lawn mower (he is Jackie's lover). Pam, too, makes clandestine nocturnal visits through a secret door in the fence to embrace her daughter, whose otherwise fanatically fussed-over bassinet,

Photograph by Joan Marcus.



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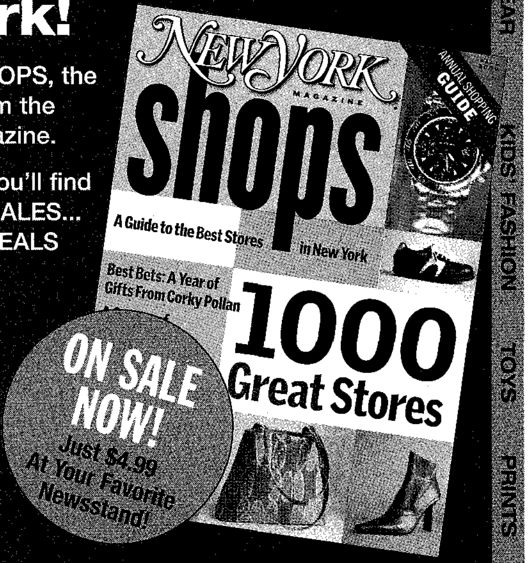
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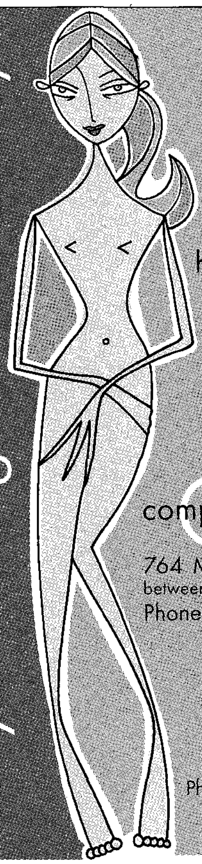

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left out in the garden at night.

Jackie, who is as nervous as nin
cats, has left elaborate notes for Joyc
about what she must or must not d
while baby-sitting, which certainly d
not include knocking over the bas
sinet—the very first thing she does a
she rushes toward the ringing phon
which she is not supposed to answe
No more is she supposed to chat pro
tractedly on the phone with a girlfrien
and invite her over, both of which sh
does: Some people cannot master th
art of baby-sitting. But none of this i
as remarkable as the ending, whic
gives a whole new meaning to the con
cept of extended family.

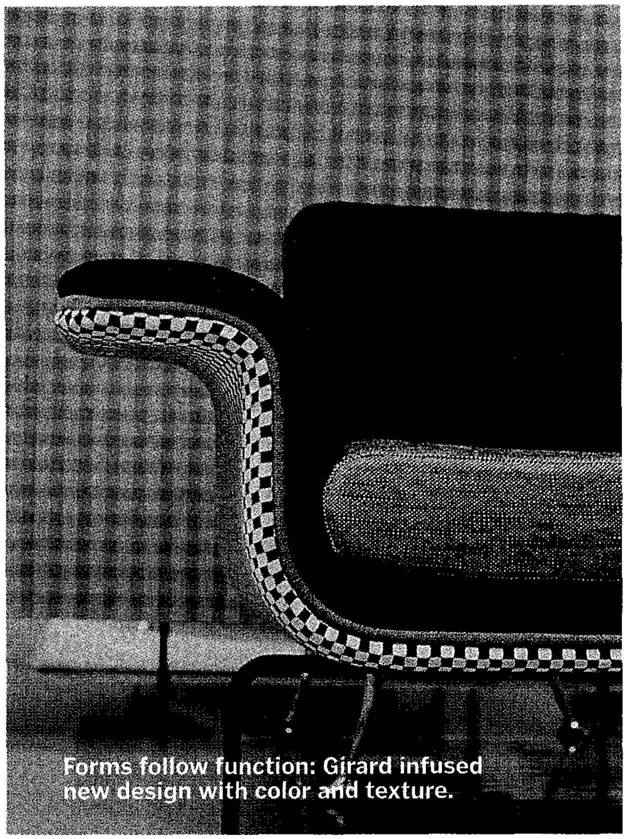
Still, there are a lot of funny lines i
Tom Donaghy's **The Beginning of Au
gust**, which prevent it from becomin
the end of endurability. Mary Steenbu
gen, who, as Joyce, gets most of them
runs—or, rather, prances—with them t
good, if somewhat excogitated, effec
Why does this hyperactivity not take o
the way Marian Seldes's does in *Th
Butterfly Collection*? I suppose becaus
Steenburgen tries to stretch realism t
grotesque extremes, whereas Selde
marches, or sashays, to a differen
drummer so theatrically as to create he
own laws. Representational art mus
play by certain rules that abstractio
playing by others, can flout. The likabl
Garret Dillahunt aptly conveys Jackie
sweatiness under the collar, even if h
often lets it extend to the entire shir
Jason Ritter's Ben is appropriately ca
low; Ray Anthony Thomas's Ted, sui
ably mellow. Mary McCann's appeal ha
always been hard to find; as Pam, sh
seems to have lost it altogether. Ne
Pepe has directed in broad but effecti
comic strokes. Scott Pask's set is se
viceable, although the grass in this su
posedly overgrown garden looks rath
skimpy, and might have taken a le
from the abundant greensward in bam
recent Richard II. The savvy lighting b
Christopher Akerlind easily made u
for the cost of the full-page program i
sert serving no other purpose than t
emend Chris into Christopher.

Lifegame IS AN IMPROVISATIONAL SHO
in which the members of the Improb
able Theatre company act out autobi
graphical scenes related onstage by
just barely met guest. Inasmuch as
found the guest considerably mo
amusing than the putative professio
als, I saw little point in lasting beyon
intermission. ■

JOSEPH GIOVANNINI

The Great Gadfly

Alexander Girard splashed the gray face of postwar minimalism with a riot of color and infused modernist intellectual design with the giddy warmth of folk art.



Forms follow function: Girard infused new design with color and texture.

SHAKER DESIGN WAS PURItanical. The Bauhaus finally proved, well, Prussian. And **The Opulent Eye of Alexander Girard**, at the Cooper-Hewitt, is joyful. The thesis can hardly be scientifically substantiated, but to a surprising degree, design is colored by temperament. “No one sad could have designed these beautiful things,” said an eightysomething Brahmin visiting the show in her own discreetly ebullient, lavender-colored, leopard-spotted dress.

Slim tequila shot glasses, curvaceous sangria pitchers, roomy conversation pits, and bolts of cheery fabrics may seem like one man’s lighthearted romp through postwar design. But let’s give this guy with the sunny Italian temperament a little intellectual credit. Trained as an architect in England, Italy, and Scandinavia, where he encountered a modernism humanized by warm, crafted woods and relaxed geometries, Girard was not simply a court jester of color and pattern in the tight inner circle of American designers that included George Nelson, Eero Saarinen, and Charles and Ray Eames. Girard brought a highly developed point of view to the drafting table when he finally landed in New York in 1932 and then Detroit in 1937. Proof is tucked away in the show’s last room. In a floor plan of his own Grosse Pointe house, Girard designs built-in sofas and desks back-to-back along a wall cranked off the right angle. The double-sided, partial-height partition takes off into the middle of the room like an eagle.

The plan could have been the DNA of a major direction in American design and the foundation of a brilliant architectural career. But Girard was not born to practice in a traditional way. Hired in 1952 by Herman Miller to head the furniture manufacturer’s textile division, he pursued a para-architectural career that proved pivotal for postwar design. The multitudinous fabrics he created, sometimes bold and sometimes capricious, were a little like Andy Warhol’s platinum wig: Shocked by the platinum, you don’t notice it’s a wig. Girard’s fabrics warmed up and camouflaged the functionalist, factory-produced furniture, making it more palatable to suburban taste buds.

He wasn’t obviously doctrinaire, but he was conducting a quiet counterrevolution with an unwritten manifesto based on the color wheel and folk art. Modern furniture, even the floaty potato-chip chair by the Eameses, was predicated on factory-production logic. But Girard covered these exercises in objectivity with graphic abstractions of everything from feathers and rain drops to folk figures, which amounted to a radical critique of received modernist wisdom. His playful designs broke apart Platonic geometries; gridded fabrics distorted optically when stretched across the surfaces of curved furniture. He introduced feeling and emotion as a fourth design dimension.

The clipped lines and metallic austerities of modern design couldn’t resist the assaults of this charm offensive inspired by tchotchkes from Mexico, India, and the Southwest. Standard products designed for the statistical average acquired personality and temperament. His inspiration trickled up from village markets. He took from the vernacular and made modernism into a vernacular of its own. He addressed design issues that the homogenizing forces of globalization are again forcing designers to face.

UNFORTUNATELY, GIRARD DID NOT FOLLOW up the great promise shown in his Grosse Pointe house with other buildings. For structures that deal architecturally with the questions Girard obliquely answered through the decorative surface, visit **Samuel Mockbee: The Architecture of the Black Warrior River** at the Max Protetch Gallery. Mockbee’s raw, highly tactile buildings, with bursts of turbulent geometries splitting open regular forms, occupy an intersection of influences, from folk design to more artistic and academic impulses.

Mockbee famously shepherds the Rural Studio, an Auburn University course in which students build houses for the poor in Alabama. With photographs and mod-

The Opulent Eye of Alexander Girard
Cooper-Hewitt, National Design Museum, through March 18.

Samuel Mockbee: The Architecture of the Black Warrior River
Max Protetch Gallery, through October 21.
See Art listings for details.

Photograph courtesy of Cooper-Hewitt, National Design Museum.

els representing these finished houses, the show understandably gives space to this optimistic vision. But with his pencil drawings and mixed-media renderings, the walls ultimately belong to Mockbee himself: "I'm a real architect," drawls the bearded, Bunyanesque practitioner. "I've been sued." His ruminative sketches reveal a mind concerned with the intimacy of special corners and singular gestures. He will lay out a strictly linear row of bedrooms, but the volume itself will shift under the pressure of a desired view and maybe crack open somewhere along the line because of some force, like a strong-willed staircase erupting above the roof line. Elevations, sections, plans, and close-ups crowd the same sheet, as though he's rotating the house on paper and zooming in so that his eye can understand the complexity in space. Highly personal, the designs mix regularity and idiosyncrasy.

This is a far cry from both the postwar modernism that rolled off the assembly lines, and the dry, somewhat nostalgic modernism now being churned out by many architects. Built with concrete blocks and raw wood, the designs by his firm, Mockbee Coker, represent a kinder, gentler modernism. Girard would be intrigued by the cast-off tires from junkyards that become molds for rammed-earth constructions. The angled plan for Girard's Grosse Pointe house seems reincarnated in the profile of the Farrington House by Mockbee Coker, with its freewheeling roofs. In another design, a lookout with lumber struts breaks through a version of the traditional dog-trot house. Mockbee is creating an emotional architecture rooted simultaneously in the abstract visual traditions of modernist architecture and in down-home building.

What distinguishes Mockbee's work from Girard's is that Girard simply abstracts forms and colors from commonplace objects. Mockbee's sophisticated designs are hybrids connected to local traditions, and the people who have lived in such buildings for generations are at home in the new interpretations. Mockbee calls for architecture with "personality," "charm," and "spirit." The architect has not parachuted in heroically to the rescue. He is not practicing outside the social order, but transforming it in a seamless and respectful way from within. The everyday, not the foreign, becomes heroic. What binds this work to Girard's is its emotional undertone. Nobody sad could make these joyous buildings. ■

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cue **CLASSICAL MUSIC** **PETER G. DAVIS**

The Big Score

Rarely performed works by Henze and Mendelssohn, along with a Philip Glass premiere, take on cosmic issues (for better or worse).

WITH ALL THE frivolous opening-night galas out of the way, the music season turned very serious early this month. My week began at Carnegie Hall with the Cleveland Orchestra playing Hans Werner Henze's nonvocal Requiem, a 70-minute meditation on the Catholic Mass for the dead in the form of nine sacred concertos. Next, at the Brooklyn Academy of Music, came the Brooklyn Philharmonic's American-premiere performances of Philip Glass's Symphony No. 5, an evening-length work for soloists, chorus, and orchestra that, we are told, explores universal spiritual themes that transcend both time and culture. Finally, not to be outdone, the New York Philharmonic offered a rare opportunity to hear Mendelssohn's oratorio *St. Paul,* a conscious effort by the composer to recapture the spirit and profundity of Bach's Passion settings. Heavy stuff.

That certainly describes the 1990–92 Requiem by **Hans Werner Henze**, now 74 and perhaps Germany's most famous living composer. As a longtime Henze admirer who has tried to keep pace with his prolific output over the past 40 years—not easy here in America, where his profile has never been especially high—I would say that this score occupies a very special place in his *oeuvre,* not only for its musical richness but also for its sure sense of mission and unflinching honesty. The work is a memorial for Michael Vyner, former artistic director of the London Sinfonietta and a tireless friend of new music, but that does not prevent the music from being an intensely personal statement. As Henze has put it, Vyner's "name does duty for all the many other people in the world who have died before their time and whose sufferings and passings are mourned in my music."

This Requiem, then, is essentially a secular work that addresses pain, loss, abandonment, loneliness, and breaches of faith rather than directly contemplating death and an afterlife in which Henze does not believe. Here the "Dies Irae" section is not necessarily descriptive of the Day of Judgment but more likely about the worst day in any person's life. And so it sounds, with its brutal hammering, rhythmic dislocations, and shattering climaxes. There is peace and consolation in this score as well, in the radiant affirmation of the "Lux Aeterna" and in the glowing spatial bene-

Cross-cultural stew: The twelve movements in Glass's new symphony draw on ancient texts.

Photograph by Timothy Greenfield-Sanders.

Requiem
Henze; Cleveland Orchestra, conducted by Christoph Von Dohnányi.

St. Paul
Mendelssohn; New York Philharmonic, conducted by Kurt Masur.

Symphony No. 5
Glass; Brooklyn Philharmonic, conducted by Dennis Russell Davies.

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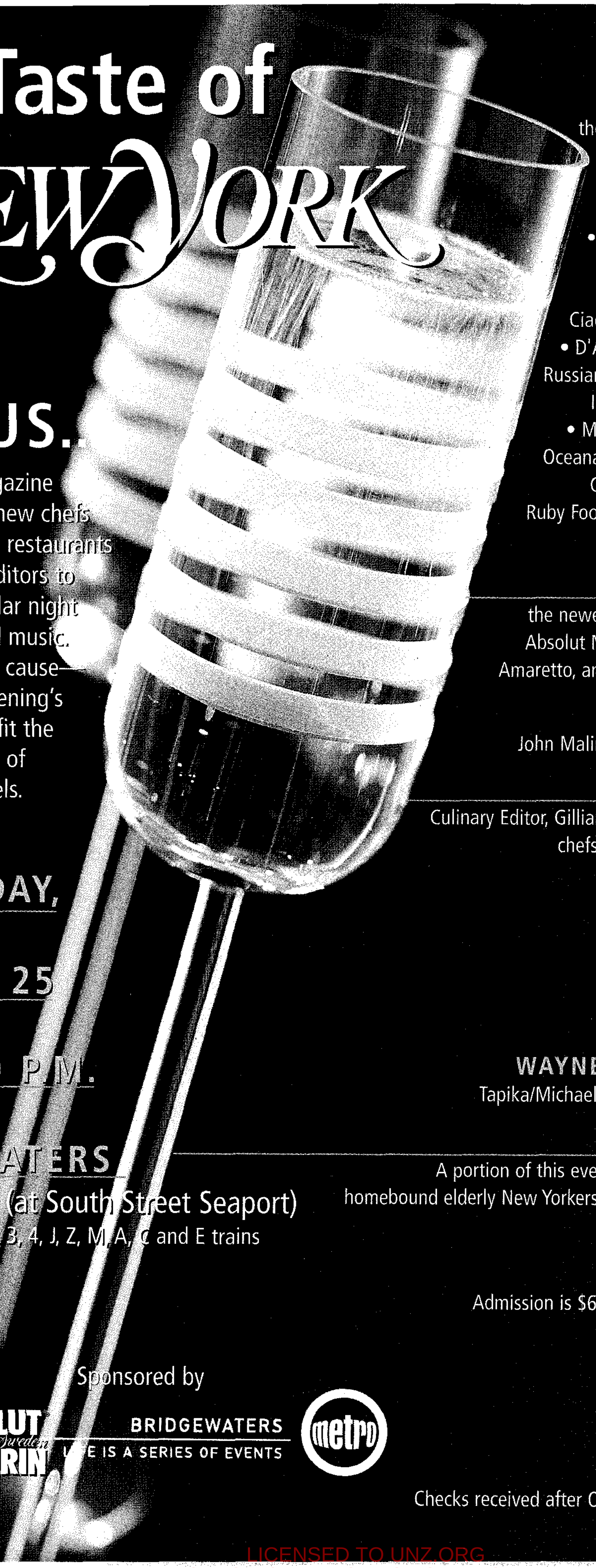

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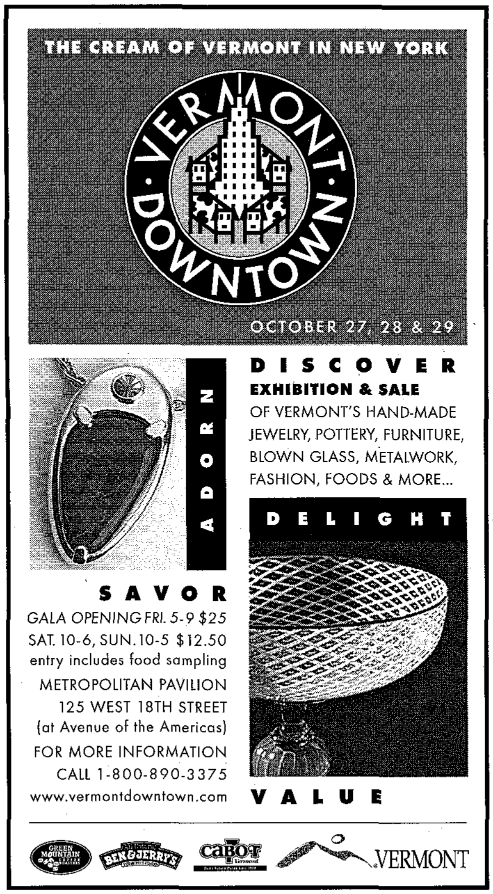
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diction of the final Sanctus. In no other Henze score that I know has he confronted his audience so openly while still retaining the integrity and consistency of a hard-won style that could be no one else's.

Henze forged his own voice during the turbulent postwar period when many proclaimed serialism as the only way to go, taking from that what seemed useful while rejecting rigid aesthetic dogmas and following his own poetic impulses. For all that, the Requiem inhabits an uncompromising sound world and is not an easy listen, although any attentive ear can hardly miss the music's exciting dramaturgy and brilliant instrumental interplay. That came across stunningly in this instance, thanks to the virtuosity of the Cleveland Orchestra under Christoph von Dohnányi, a conductor long associated with the composer's work and here reveling in a score of extraordinary craft and substance.

Henze once wrote that he had found his goal early on and that was "to create works of classical beauty. I knew what I wanted, and it was very simple: I wanted to write all the works that I missed in music, works conspicuous by their absence, works that did not yet exist." Now many more do exist, thanks to this remarkable composer, and the Requiem is just one of the latest.

> "In no other Henze score that I know has he confronted his audience so openly while still retaining the integrity and consistency of a hard-won style . . ."

STIRRED BY THE NEW MILLENNIUM, **Philip Glass** set out to make his own major statement with his Symphony No. 5, a 101-minute choral work that, as the composer puts it, draws on "a broad spectrum of many of the world's great 'wisdom' traditions." Using a text that synthesizes the philosophical-religious writings of deep thinkers in Greek, Hebrew, Sanskrit, Arabic, Japanese, Chinese, and indigenous languages (all sung in English translation), the piece has an overall literary shape designed to trace a course "that begins before the world's creation, passes through earthly life and paradise, and closes with a future dedication." An ambitious agenda—words from the Rig-Veda, Koran, Bible, Bhagavad Gita, and other such lofty sources automatically invite a comparably profound musical setting. Whether Glass's notes come up to the level of the texts and accurately reflect their content depends on how one responds to the composer's present style. To me it all sounds like just one more turn of the old Glass meat grinder: Out pop the same watery New Age harmonies, sticky-sweet scalar tunes, clichéd scotch-snap syncopations, and lumbering orchestration. For once the accompaniment of cellular phones and beepers in the hall seemed like exactly the right ornamental tintinnabulation for music of such stupefying banality.

Glass, of course, discovered his audience long ago, and the one at BAM clearly found his pretensions more than acceptable and his vacuous music a fun, spacey trip. So, apparently, did Dennis Russell Davies, who jigged energetically on the podium and kept the whole tiresome apparatus together with his customary skill. But for anyone who truly values the great texts that Glass has so callously misrepresented with this musical drivel, the whole depressing experience must have seemed more than a bit obscene.

IT'S ODD THAT THE NEW YORK PHILHARMONIC, in the course of its 158-year history, had never before performed **Mendelssohn's** *St. Paul*. The oratorio is now a rarity, but in the late nineteenth century it rivaled the same composer's *Elijah* in popularity. Although it lacks that score's hit tunes, the earlier work is in many ways more daring in its structural fluidity and bold dramatic contrasts—most likely young Felix equated Paul's sudden enlightenment with his own family's recent conversion to Christianity. The chorus is the real protagonist here, and the Philharmonic was fortunate to have the splendid Westminster Symphonic Choir on hand to do the honors. The rather unrewarding solo parts were sung only tolerably well, but Kurt Masur presided over a tautly organized, lovingly shaped, often luminous performance of a score that must be very important to him. ■

Electric Company

Forsaking rootlessness, Twyla Tharp builds a marvelous new troupe; the Birmingham Royal Ballet comes to town, and bodily fluids flow.

IN 1988, **Twyla Tharp** TURNED her back on sustaining a company of her own and became the dance world's most formidable freelance. Continually evolving her blend of ballet, modern, jazz, and vernacular dance, she created striking works for the likes of American Ballet Theatre, the New York City Ballet, the Paris Opera Ballet, and England's Royal Ballet. The freedom from the financial and managerial rigors of running the show was welcome, but the rootlessness was not. This year, Tharp returned to the position of operating from a home base with dancers she has chosen and groomed to be the instruments of her vision.

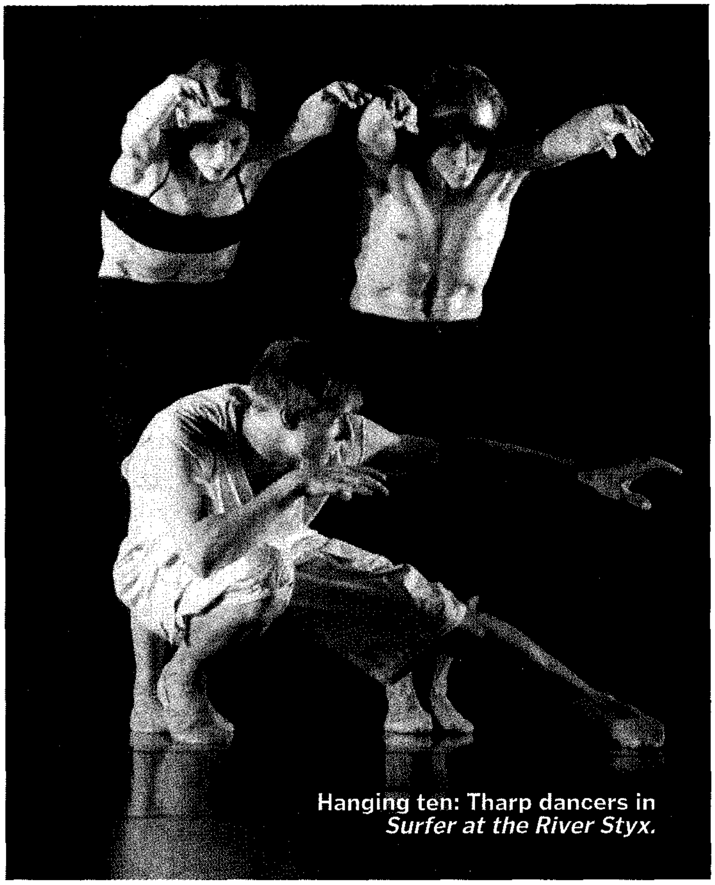
Never lacking in ambition, Tharp now proposes to institutionalize on a grand scale, bringing into being a foundation; a company that can dance her own repertory, old and new, plus other landmarks of modern dance; and a school that will teach methodically the technique she has forged. Right now, she has a group of seven fabulous dancers and two new works for them to dance, which they did first at the American Dance Festival in North Carolina, then in September at the Kennedy Center, which is where I saw them.

Mozart Clarinet Quintet K. 581, named after its score, is the more lyric of the two pieces. It centers on three men who dance its lovely opening trio, demonstrating a fusion of macho brawn and dulcet grace. They acquire a pair of female partners, necessary to effect the intricate, dangerous-looking lifts that become an important motif—a metaphor for the myriad forms of dexterity and courage life demands—but Tharp pins our attention on the guys, who seem to grow and reveal themselves in the course of the dance, while the women remain unchanged. A playful vein running through the piece, ranging from gaiety to plain goofiness, harks back to the theatrical tradition that holds clowning to be divine.

Twyla Tharp Dance
Mozart Clarinet Quintet K. 581; Surfer at the River Styx. At the Kennedy Center.

Birmingham Royal Ballet
Edward II, choreographed by David Bintley. At City Center.

Surfer at the River Styx matches its clamorous, foreboding score by Donald Knaack with an implied scenario of doing battle with overwhelming, perhaps cosmic, forces. Long passages of darkness and terror, of psychic and physical violence, give way to a beatific peach-glow afterlife of the sort depicted in Tharp's earlier apocalyptic works, *In the Upper Room* and *The Catherine Wheel.* Here, as with the "Golden Section" of *The Catherine Wheel,* the salvation just happens, without explanation, but the superhuman efforts of a pair of heroes—who seem to be dancing themselves not *to* death but *past* death—are gritty and compelling.



Hanging ten: Tharp dancers in *Surfer at the River Styx.*

Both new dances can be praised for the way in which Tharp has progressed in blending the various dance genres that are part of her vocabulary instead of just abutting them for ironic effect. And both dances can be faulted for being so packed with action, all of it of equal intensity, as to be exhausting to watch, impossible to make definitive sense of. This flaw is endemic to Tharp; it may be the necessary trade-off for the sheer virtuosity of her skills. What I regret in this recent choreography is not its refusal to guide the eye but its failure to engage the heart. Unlike the landmarks of the first half of Tharp's career to date—among them *Eight Jelly Rolls, Deuce Coupe, Push Comes to Shove,* and *Nine Sinatra Songs*—these new dances offer very little to love.

I have no reservations, however, about the performers, who were beautiful, valiant, and constantly fascinating. The standouts were Keith Roberts, Ashley Tuttle, and especially John Selya, who seemed to be all visceral imagination. Tharp, who chooses her dancers as much for their intriguing potential as for their obvious accomplishment, understands them body and soul and is able to expand their artistry beyond what anyone might have thought possible. This is no small gift.

Photograph courtesy of Tharp Productions.

DAVID BINTLEY, WHO HEADS UP THE **Birmingham Royal Ballet**, recently at City Center, would like to think—or have his public think—he's propelling classical dance into the future. Are the antics in his *Edward II,* based on Christopher Marlowe's tragedy of the medieval king who liked guys and died for it, examples of advanced dancing? Features of the escalating would-be outrageousness in this don't-bring-the-kids show are the mouthing of the *F*-epithet with rude gestures to match; references to ejaculation such as the spitting of ostensible saliva (surely a full cup) and the excretion of ostensible urine (a pint at least)—this last on the bared, excoriated royal body; a trio for his royal highness, his thwarted consort, and his lover's severed head; and, finally, the torture and murder of the king, climaxing in a burning pole's being thrust up his butt. For people who like this sort of thing, this is the sort of thing they like, but, though it may lay some claim to being theater, it has nothing to do with dancing.

Even in less graphic moments, the ballet is pitifully short on dance impulse and dance invention. The atmospheric score commissioned from John McCabe and the matching choreography are devoid of rhythm, the heartbeat of dancing. The movement resources are feeble. Bintley confines himself to the boldly picturesque elements of the classical vocabulary such as furious turns and decorative arabesques, supplementing them, when high melodrama is called for, with writhings indiscriminately borrowed from Martha Graham. Besides lack of dance interest, the main flaw in *Edward II* is its ambiguous intent. It sets out to shock and seduce simultaneously, the latter through S&M titillation. The combination is unnerving—is this a turn-off or a come-on?—and the motive behind it suspect. I wondered, too, whether the large number of gay male couples in attendance found its exploitation of stereotypes offensive. The observable reaction of the audience as a whole was simply (and conspicuously) tepid. Most of us, apparently, had read the sign prominently displayed in the theater's lobby, precurtain, warning us that "a loud noise" would occur in the course of the performance and were disappointed to find it a tame hollow boom. ■

Tobi Tobias's new book, Obsessed by Dress, *a compendium of notable quotations about fashion, has just been published by Beacon Press.*

Fast Times

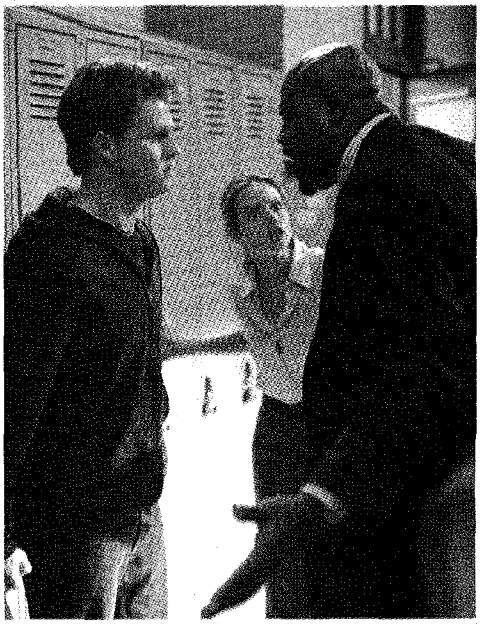
David E. Kelley offers his version of life in a public high school, and Ally returns for her fourth season of heating up the courts.

THERE IS NO GOOD REASON why the prime-time television schedule—that honor roll and rap sheet of the culture—shouldn't celebrate teachers at least as much as doctors, lawyers, cops, and cowboys. Most of us have logged more time in school than we ever will in hospitals, courts, or prisons, not to mention on a horse. But if **Boston Public** is a hit, it will likely become so because of its provenance (executive producer David E. Kelley) rather than its subject matter (urban education). The Nielsen ratings like Kelley a lot more than they've ever liked high school, or even young people. To any party whatsoever, he can be counted on to bring his carpetbag of overcoats and noses, as if he were our crazy Gogol.

Chi McBride, big and black, is the principal of Boston Public's Winslow High School, and therefore its aggrieved Prometheus, pecked on and liverish. Assistant principal Anthony Heald is a combination of tough-love drill instructor and East German border guard. Jessalyn Gilsig, the obligatory white babe, runs the social-studies department and has just flunked the star running back on the eve of a big football game. Sharon Leal, the obligatory nonwhite babe, teaches music and wears static cling. Fyvush Finkel, a favorite of Kelley's since *Picket Fences,* teaches history, although he rather wishes some of it hadn't happened, like busing and desegregation. The faculty also includes Loretta Devine as the special-ed teacher who eats peach-colored pills to keep from cracking up, Nicky Katt as a geology teacher who brings a gun to class to make a bang-bang point, and Joey Slotnick as an English teacher and the designated nebbish.

Boston Public
Mondays,
8 to 9 P.M.; Fox.

Ally McBeal
Mondays,
9 to 10 P.M.; Fox.



Not Mr. Chips Zachary Ty Bryan, Jessalyn Gilsig, and Chi McBride in *Boston Public.*

Photograph courtesy of Fox Television.

And the students? Well, when they aren't young men worried about their angry fathers and their college-football scholarships, or young women who go bra-less in order to vamp their male teachers and then extort favors, or members of a golden-maned "Gwyneth Club" (Paltrows palely loitering at their lockers, waiting for the prince), they have their own guerrilla Website—much harder to censor than a school paper or a yearbook—on which they say terrible things about the sex lives and character defects of their teachers.

It seems to me that not only children but all of us would be safer in the caring hands of a Jessalyn Gilsig than ministered to by the martial-arts karate chops of Jessica Alba, the Mexican-Danish Dark Angel elsewhere on the Fox schedule. And I'm glad Chi McBride found work after *The Secret Diary of Desmond Pfeiffer* (a

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credit mysteriously omitted from the Murdoch press guide). And this Winslow High actually seems to be an improvement on the Boston public-school system I recall from the mid-sixties, which threw away its minority kids—bagged, tagged, and trashed them. And Kelley can be relied on to use Winslow as a lightning rod and a fallout shelter for all the contradictions and convulsions of democratic culture. I only hope he waits a season before staging a Columbine shootout.

But why don't school shows last on television? While the schedule is subject to periodic seizures of enthusiasm for the classroom, the audience has always resisted. *Gunsmoke* moseyed on for twenty years in prime time, and Perry Mason kept winning cases for twenty-one, but you won't find a single teacher show in the Top 100 TV series since 1948. *Mr. Peepers,* with Wally Cox teaching science and Tony Randall history, lasted three years. *Our Miss Brooks,* with Eve Arden teaching English and Robert Rockwell biology, lasted four. *Mr. Novak,* with James Franciscus as an English teacher and Burgess Meredith as a principal, lasted just two. *Room 222,* in which Lloyd Haynes taught history and faced up to drugs, dropouts, and racism, had a comparatively long run of four and a half seasons. *Fame,* set in New York's High School for the Performing Arts and introducing us to Debbie Allen, Lori Singer, Cynthia Gibb, and Janet Jackson, was canceled by NBC after a single season. As the CBS network had canceled *Paper Chase,* with John Houseman as the imperious professor of contract law, after a single season, before it got another couple of years of cable production. *The Bronx Zoo,* with Ed Asner playing a high-school principal, likewise vanished after a single season, during which Ed got shot. *TV 101,* about a high-school media workshop, would not return after a semester during which it had the temerity to suggest that a pregnant teenager might actually contemplate having an abortion. Nor did Montel Williams do much better, moonlighting from his talk show for one abbreviated season as a naval officer teaching high-school science. Not to mention Annie Potts in *Dangerous Minds,* Rhea Pearlman in *Pearl,* and Claire Danes in *My So-called Life.*

Slapstick seasoned with stupidity apparently contributes to a longer run. *Welcome Back, Kotter* lasted four years and *Head of the Class* five. We also seem to be more comfortable spending classroom time in the company of scholar-athletes, as in *The White Shadow* (three seasons) and *Coach* (an astonishing eight). I suppose *The Wonder Years,* in which Fred Savage went to Robert F. Kennedy Junior High for six years, counts for something. But *Buffy the Vampire Slayer* and *Sabrina, the Teenage Witch* certainly do not. Whether Felicity will ever matter seems to depend on her hair. And most of the youth-pandering on the netlets—*Popular, Dawson's Creek, Moesha,* and *Roswell*—simplifies teen alienation by dispensing with pedagogy entirely.

Why is this? Maybe most of us hated high school and would rather not be reminded of our psychic pimples, and never again want to take another test. Maybe the cowboy in us prefers the saloon tart to the civilizing schoolmarm. Maybe the culture itself thinks that teachers have it too easy in the Darwinian tooth and claw, taking summers off to read books and plan courses, which is also why we underpay them. And maybe the answer is as simple as our pulp appetite for brutal closure. Instead of yet another cop show, I, like you, would prefer a weekly series in which social problems were solved through creative nonviolence, after a Quaker meeting or a quilting bee, by a collective of vegetarian carpenters. But our abiding narratives are deathward—and have been since at least those first Westerns, the Old Testament and *The Iliad.*

"Maybe most of us hated high school and would rather not be reminded of our psychic pimples, and never again want to take another test."

MEANWHILE, COMING UP RIGHT AFTER *Boston Public* is even more David E. Kelley—the fourth-season premiere of **Ally McBeal**. Ally, of course, needs help. Maybe she ought to consider a career change. Winslow High is probably hiring. But whether adding Robert Downey Jr. to the motormouth cast qualifies as anybody's rescue fantasy is not for me to say—especially since Kelley has asked all of us advance-peek tapeheads not to divulge "any story points which are intended to be a surprise." Stealth programming!

TV Notes

Critical Condition (October 18; 8 to 1 P.M.; Channel 13) goes into homes, hospitals, and managed-health-care scams where Hedrick Smith worries at eloquen and scary length about "The Quality Gap (there is not only a lot of variation in medical practice but also a lot of error); "Pain Profit and Managed Care" (everything insurance doesn't cover); "Can Good Care Survive the Market?" (is nonprofit health care even possible in this country?); and "The Uninsured" (at least 41 million of us)

Investigative Reports: The Hate Network (October 20; 10 to 11 P.M.; A&E) introduces us to William Pierce and his neo-Nazi National Alliance; Tom Metzger and his White Aryan Resistance; and Mat Hale of the anti-Semitic World Church of the Creator. Then catch **Hate.Com: Extremists on the Internet** (October 23; 10 to 11 P.M.; HBO), where Pierce and Hale show up online, along with Don Black of Stormfront.com and Richard Butler of Aryan Nation and Christian Identity.

Possessed (October 22; 8 to 10 P.M. Showtime) is a docudramatic account of the real case that inspired *The Exorcist* with Timothy Dalton and Henry Czerny as Jesuit priests, Jonathan Malen as a little boy possessed by the devil, Piper Laurie as the boy's dead aunt, and Christopher Plummer as the politics-playing archbishop who covers the whole business up for fear of medievalism. Much more interesting than Blatty's green gurgle with subtexts regarding the atom bomb the Rosenbergs, and Joe McCarthy.

Relative Values (October 22; 8 to 9:30 P.M.; Starz!) stars Julie Andrews, William Baldwin, Jeanne Tripplehorn, Colin Firth Sophie Thompson, and Stephen Fry in a trying-too-hard film version of a bubbleheaded Noël Coward play in which the great pretenders of Hollywood meet the great pretenders of the British uppe class, and better breeding will prevail. Except for Thompson as Moxie, everybody works too hard and mugs too much.

Balzac: A Life of Passion (October 2 and 24; 8 to 10 P.M.; Bravo) stars an excessive Gerard Depardieu as the coffee-swilling nineteenth-century novelist, Jeanne Moreau as his perfectly dreadful mother and Fanny Ardent as Eve Hanska, the Ukrainian cupcake who only loved him for his publicity value. Almost as unlikely a mini-series role for Depardieu as his Count of Monte Cristo. Better to read the novels. ■

Cooking Backward

Mr. Chow, the eighties stalwart, is back in style—and none the better for it. Chef Sandro Fioriti has also returned, but he proves that some memories are worth revisiting.

I AM A WARM PERSON (SO MY family and friends tell me), a sentimental soul, even. But I am not the least bit nostalgic. I cringe at the idea of singing "Edelweiss" by following a bouncing ball. I think stepping into a hansom cab is an invitation to a reekathon rather than an excursion back to turn-of-the-century charm. Much as they lit up my past, I don't pine for Jahn's ice-cream parlors (Schrafft's for Jews), the old planetarium, blotter acid, the original Dean & DeLuca, or Nik-Nik shirts. In fact, the unwritten cardinal rule about style—that you can wear a trend only once in your lifetime—has always struck me as not only smart but almost universally applicable.

Well, I'd done **Mr. Chow** (so to speak) back in the seventies and eighties. And I'd stopped going to Mr. Chow. So why, after more than a decade of abstinence, would I want to go back? Because all these young 'uns and acting-like-young-uns told me I had to. After all, Puffy and Co. loved it. Half of Seventh Avenue, appropriately in the midst of a terrifying eighties revival, has rediscovered it. In the words of a new convert, "It's such a kick in the pants." So, momentarily forsaking that sagacious rule of style, I went, and my deepest regret is that I never got to kick anyone in the pants. But I wanted to.

Mr. Chow was always a stunning room, a gleaming subterranean box of pale lacquer and smoked mirrors with a set of Lalique doors you'd unhinge and run off with in the middle of the night if you thought you could get away with it. The restaurant's initial popularity fed on three elements: an upscale setting in which to serve art-directed Chinese fare, the sophistication of proprietor Michael Chow, and the bewitching presence of his second wife, the late Tina Chow, one of those chosen humans whose every move is a textbook example of living well. But eating well was never a factor. The flourish of using then-uncommon satay sticks and steam baskets, plus the mystery surrounding gambie—a green that waiters swore was seaweed (how about deep-fried slivered collard greens?)—obscured a meal that wouldn't pass muster with a dishwasher at the Mandarin Inn on Mott Street.

Mr. Chow
324 East 57th Street (212-751-9030).
Dinner, Monday through Sunday 6 to 11:45 P.M.
Appetizers, $4 to $17.50; entrées, $24 to $32.50. A.E., D.C., M.C., V.

Sandro's
200 Ninth Avenue, near 22nd Street
(212-633-8033). Lunch, Monday through Friday noon to 3 P.M. Dinner, Monday through Friday 5 to 11 P.M., Saturday till 11:30 P.M.
Appetizers, $6.50 to $12; entrées, $10 to $20.
A.E. only.

The scanning room: Mr. Chow.

But the young man next to us wearing the New Jersey Devils sweatshirt, the heavy silver bike chain, and the Perfetto baggy sweats doesn't remember any of this. All he knows is that his Bebe-bedecked girlfriend is tickled to death to be here, clicking her Hard Candied nails on the table as she scans the room for a sign of Jennifer Lopez. Instead, she sees a roomful of people dressed just like herself, scanning right back in vain. If that's not disappointing enough, their waiter approaches with all the grace of a wrecking ball and proceeds to withhold menus, as is the custom, in favor of getting permission "to put together a menu of our favorites." Funny, he said the same thing to us. Funny, they get served exactly the same food as we do. Funny, so does everyone else. What's not funny, however, is that all of it sucks.

The vermilion-dyed meat that comes on the sticks—what the hell is it? Chicken? Pork? Burlap? It doesn't pay to ask: Just push it away. Pork dumplings, or potstickers, if you will. So aptly named: They're like shards of hot dog wrapped in latex. Diced squab actually has flavor—from the hoisin it's drowning in. Take some of the rice home for those loose tiles in the bathroom. The infamous collard greens are now served so reheated as to be distinguishable from packing material by color only. And finally, our waiter's favorite, sweet-and-sour "special lobster"—basically caramelized shrimp balls that are kind of nifty if you think of them as seafood-flavored Cracker Jacks. Not only is the quality consistent, but everything arrives ten degrees shy of cold. Luckily, we've

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been served two rounds of Cosmopolitans at room temperature, so at least we can tell our moms we had a hot meal.

Mr. Chow is not cheap. And it's not good. And it employs nobody gracious. Your reservation is as confirmed as an economy seat on Olympic Airways in August. The green-tea ice cream actually tastes green. But our waiter told us Puffy likes it. If only I knew as much as he did about food—and class.

AROUND THE CORNER FROM MR. CHOW used to be Sandro's, a sanctuary from the eighties overkill that begat so many grand cafés, yards of alligator sausage, and tians of boar with quinoa-kiwi flan. Though Sandro Fioriti took over too big a space, he almost filled it with his expansive personality and a capacity to cook as if you'd come for dinner at his home. Tell him you relished a specific dish, like his crispy fried artichokes, and he'd eagerly yank you into the kitchen and show you how to make them (he fried them in an empty tomato-paste can). His fans were devoted; they took on the air of a cult (a cult rapidly learning how to cook). But cults rarely cover big overhead. And Sandro virtually vanished to the Caribbean about nine years ago, leaving those who savored his simple and simply wonderful fare stranded in the kingdom of salmon-kumquat pizza.

The yellow awning announcing the return of **Sandro's** was therefore cause for both rapturous expectation and the fear inherent in reviving a memory. But sometimes you get lucky and the results can be surprisingly sweet, like fitting into dad's Navy pea coat, or running into a former schoolmate who not only has done well but looks at least as good as (but not better than) you do. From the first bite of his meaty, musky, luscious chicken livers cloaked in sweet balsamic vinegar, it was obvious that Sandro's is that rare moment from the past that happily finds its way into one's future.

In a space (formerly Siena) of manageable size and unadorned informality, Sandro's buoyant adaptations of Roman cuisine will finally be able to garner the attention they deserve. Anchovies in garlic and vinegar gleam, his signature artichoke leaves crackle, and you almost giggle hearing the sighs of satisfaction each time someone takes a spoonful of his dense egg-and-spinach-laden stracciatella. Only pedestrian fried calamari weakens a chain of appetizers that include mushrooms in herbs fresh as forest mist, mozzarella that slides like panne velvet over Nicole Kidman, and a blissfully fragrant carpaccio with Parmesan.

Anyone who dismisses spaghetti and meat sauce as cafeteria food never had Sandro's rich bolognese of veal and beef. Thick bucatini jeweled with bacon, Pecorino cheese, tomato, and peppercorns is even stronger and more gratifying. Sea-urchin-filled ravioli with a sauce of chopped scallops, garlic, and tomatoes is a cold-weather essential, and another signature dish, spaghetti in lemon, seems startling at first, then irresistible.

Turning a new leaf: Sandro's fried artichokes.

Whole snapper for two is a deliciously cheap head trip to a seaside restaurant in Rimini. (Don't let them take away the skin!) Baccala is not for the delicate of fork: It's briny, bracing salt cod studded with tomato, onion, and potato. Better stick to the still-juicy golden-fried Cornish hen or a can't-miss straccetti—beef grilled on just one side spiced with green herbs and olive oil. Lamb chops come overdone, and the breaded, pounded cotoletta di vitello is fine for a dish only a Milanese could love, certainly no match for the hearty, garlic-happy veal chop.

Desserts do not appear to be as dominant, and yet there's something about the chocolate cake, chocolate tart, and apple cake that reminds you of the specialties favorite relatives bring over whenever invited to your house. Maybe their unfussy hominess increases their appeal; maybe it's the apparent pride in making it. Liking this man's polenta with raspberry sauce is inseparable from liking him. And I almost defy you not to. Sandro is proof that if you can't go home again, at least you can go to someone else's place. As long as that someone else doesn't make you eat with chopsticks. ■

Photograph by Kenneth Chen

Movies

Edited by Derek de Koff

This Week's Releases

Bedazzled
Brendan Fraser stars as a charming loser who strikes a deal with the devil, played by Elizabeth Hurley. He's granted seven wishes; each has a disastrous side effect. • (1 hr. 33 mins; PG-13) Opens 10/20.

Just One Time
A lascivious sex romp starring Lane Jagner and Joelle Carter as a power couple who aspire to have a three-way before their wedding night. • (1 hr. 32 mins.; R) Opens 10/20.

Wonder Boys
A superb comedy, starring Michael Douglas as a college creative-writing professor in Pittsburgh whose wife has walked out on him, about the long weekend in which his life unravels and ties itself up again. Co-stars Tobey Maguire. (Rainer; 3/6/00) • (1 hr. 52 mins.; R) Reissued 10/20.

The Yards
James Caan plays a grimy businessman whose company repairs subway cars. His nasty wife (Faye Dunaway) and nephew (Mark Wahlberg) are both after the family business. Co-stars Joaquin Phoenix. • (2 hrs.; R) Opens 10/20.

In Theaters Now

Aimée & Jaguar
The true story of Lilly Wust and Felice Schragenheim (Juliane Kohler and Marie Schrader, respectively), who were lovers in Nazi Germany despite the fact that one was a member of the Jewish underground and the other an exemplar of Nazi motherhood. Based on Erica Fischer's best-selling book of the same name. (2 hrs. 5 mins.; NR) • Lincoln Plaza Cinemas.

★ Almost Famous
Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone*. The band's lead guitarist is played by Billy Crudup, who should finally become a star, and his chief groupie is played by Kate Hudson, whose character's baby fat is already starting to harden. Philip Seymour Hoffman, who may be the best character actor in America, is the rock critic Lester Bangs, the Yoda of the piece. (Rainer; 9/18/00) (1 hr. 45 mins.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; Atrium; UA Movies at Staten Island.

Bait
Jamie Foxx makes his inevitable return to comedy, starring as an ex-convict who's lured by the FBI into catching a psychotic villain. Directed by Antoine Fuqua. (2 hrs.; R) • Loews New York Twin; Bay Plaza; Whitestone; Linden Boulevard Multiplex.

Bamboozled
Spike Lee's latest *cri de coeur* is about a black television writer, Pierre Delacroix (Damon Wayans), who is disgusted that his high-level ideas for black-themed TV have been shot down and in retribution creates a variety-act minstrel show featuring black performers in blackface. The show turns out to be a smash hit that spawns a national craze for blackface. There are so many buttons being pushed in this film thats it's practically a compendium of all of Lee's previous provocations. But it's a hectoring, confused movie that ultimately mistakes rancor for argument and outrage for art. Jada Pinkett-Smith and Savion Glover co-star. (2 hrs.; R) • Loews Village; CC Cinemas 1, 2, 3; Loews Orpheum 7; BAM Rose Cinemas.

Beautiful
Sally Field directed this limp satire about beauty pageants, starring Minnie Driver and Joey Lauren Adams. (1 hr. 53 mins.; PG-13) • UA Gemini; Sony Lincoln Square; Kew Gardens Cinemas; North Shore Towers; Atrium.

★ Best in Show
A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his mockumentary *Waiting for Guffman*. The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. The real prize specimens in this movie parade about on two legs, not four. (Rainer; 10/2/00) (1 hr. 32 mins.; PG) • CC Angelika Film Center; Loews 19th St. East; Loews 42nd Street E Walk; Loews Orpheum 7; Sony Lincoln Square; Pavilion; Kaufman Astoria Cinema; UA Movies at Staten Island.

Billy Elliot
A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. This latest in a line of English movies about the quaintness of squalor seems primarily designed for American tourists; book your plane tickets early. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds, which would be an injustice far greater than anything young Billy has to endure. (Rainer; 10/16/00) (1 hr. 40 mins.; R) • CC Angelika Film Center.

Bless the Child
Maggie O'Connor (Kim Basinger) just doesn't have

Documentary

54th Street Social Club

The Latin explosion may be cooling off—but that doesn't mean that **Calle 54**, Fernando Trueba's showcase of more than a dozen Latin-jazz musicians, isn't a compelling film. "I don't see this music as a movement at all," says Trueba. "Sure, Latin musicians have finally become more influential in the United States, and several pop singers like Ricky Martin have become very well known. But in my opinion, many of the best musicians in the Latin community *aren't* very well known. And to me, those are some of the best musicians in the world." The performances, all filmed in a Sony recording studio on 54th Street (*calle* is Spanish for "street"), feature the likes of Chano Dominguez, who meshes jazz with flamenco; Paquito D'Rivera, heir to Dizzy Gillespie's orchestra; brilliant Nuyorican Jerry González (pictured); and, in one of his final performances, Tito Puente, generally considered the godfather of Latino music. "I didn't know Tito personally, so I was a little panicked when it came time to meet him," says Trueba. "From the beginning, though, he was very open and very collaborative." Why did Trueba decide to film in New York as opposed to Miami or Havana? "If you asked me if there was a capital for this kind of music, I would have to say New York. Most of the musicians live here. This is where they met and developed their music. There couldn't be a more New York film than this one." *Calle 54* opens October 20. D.D.K.

Photograph by Jordi Socias.

time on her hands to consider the supernatural—that is, until she takes under her wing an autistic newborn (Holliston Coleman) whose soul is caught up in a metaphysical battle between the forces of good and evil. Jimmy Smits plays the FBI agent with an encyclopedic knowledge of all things occult. (1 hr. 50 mins.; R) • CO Worldwide Cinemas.

Revival of the Week

Booze and Broads

Siberia Bar is usually packed to the gills with loutish bankers who think they're totally underground for drinking kamikazes in the subway stop at 50th and Broadway. How will they react when the dump is overrun by turtlenecked Nat Sherman–sucking cineasts who've come to see Siberia Films' screening of **She Done Him Wrong**? The 1933 classic stars Mae West (pictured, with Cary Grant) as a cabaret star who idles away the hours by wreaking havoc on prostitution rings and seducing ministers (like Grant). Let's hope you can hear the movie over the jukebox, which, in our experience, still threatens to play Fatboy Slim's "Praise You" at any moment. The screening takes place October 17.

Bring It On

A band of shrill, pom-pom-shaking cheerleaders don't quite know how to react to their new team member: a street-smart punk (Eliza Dusku) imported from Los Angeles. (1 hr. 31 mins; PG-13) • Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Atrium.

Butterfly

This film was a huge hit at the Sundance Film Festival as well as the recipient of thirteen Goya (Spanish Oscar) nominations stars Spanish megastar Fernando Fernán-Gómez as a kindly schoolmaster who helps a timid new student adapt both to his campus and to the world around him. (1 hr. 36 mins.; R) • North Shore Towers.

★ Chicken Run

The Bristol, England–based Aardman Studios have fashioned their first feature-length claymation movie, and it's a pip: a prison-break movie starring chickens, a kind of egglayer *Stalag* 17. The concept itself is funny, but co-directors Nick Park and Peter Lord bring in a lot more, including an assortment of hens who together make up a panorama of British spinsterhood. Mel Gibson is the voice of the Rhode Island rooster who helps with the rescue, and he's jauntier here than he is in *The Patriot*. (Rainer; 7/10/00) (1 hr. 33 mins.; G) • Kew Gardens Cinemas.

★ The Contender

See Rainer, page 90. (2 hrs.; R) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Clearview's Beekman; UA East; Clearview's Olympia; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

The Crew

Four curmudgeons (Burt Reynolds, Seymour Cassel, Richard Dreyfuss, and Dan Hedaya) attempt to hoodwink the manager of the retirement home in which they live. Directed by Michael Dinner. (1 hr. 28 mins.; PG-13) • Atrium.

★ Croupier

Mike Hodges, the much-underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) • Clearview's 59th Street East; Clearview's Cobble Hill.

Dancer in the Dark

Björk won the Best Actress award at Cannes for her performance as a Czech immigrant in a working-class town in Washington State who is going blind and is trying to prevent her son from going blind, too. The director Lars Von Trier stages fantasy musical numbers for this aggrieved waif that are on the same high level as the numbers in *At Long Last Love* and *Everyone Says I Love You* (how low can you go?). Björk has her intensity, but Von Trier keeps piling on the extreme close-ups of her tremulous pathos. (Rainer; 10/2/00) (2 hrs. 19 mins.; R) • UA Union Square; Clearview's Chelsea; CC Cinemas 1, 2, 3; Loews State; Lincoln Plaza Cinemas; BAM Rose Cinemas; Clearview's Cobble Hill; Pavilion; Kew Gardens Cinemas.

★ Dr. T & the Women

A lyrically loony comedy from Robert Altman and his screenwriter Ann Rap (*Cookie's Fortune*) about a Dallas gynecologist, played extremely well by Richard Gere in a moonstruck mode. His Dr. T believes women should be revered, and there are many who would love to revere him back. Most movies about men who love women end up exposing the men as cads, but Dr. T has a deluded tenderness that recalls Warren Beatty in *Shampoo*. It's lovely comedy. Helen Hunt, Kate Huson, and Shelley Long co-star. (Rainer; 10/16/00) (2 hrs.; R) CC Angelika Film Center; Clearview's Chelsea West Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Clearview's Park and 86th St.; Whitestone; UA Marboro; UA Astoria UA Movies at Bayside; UA Movieworld; UA Movies a Staten Island; YWCA Cine-Club.

The Exorcist: The Version You've Never Seen

William Friedkin's horror masterpiece returns in director's cut, which includes, beyond a digitally remastered soundtrack, the legendary (and genuinely terrifying) spider-walk scene. Starring Linda Blair, Ellen Burstyn, and Max von Sydow Screenplay by William Peter Blatty. (2 hrs. 10 mins.; R) • UA Union Square; Clearview's Chelsea Loews Kips Bay Theatre; Loews Astor Plaza; Loews Coronet; Loews New York Twin; Loews Orpheum 7 New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies a Sheepshead Bay; Centre Sunnyside; Jackson Triplex UA Astoria; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Get Carter

Sylvestor Stallone stars as a sniper who wants to avenge his brother's death. Also stars Michael Caine Miranda Richardson, and Alan Cumming. (1 hr. 43 mins.; R) • Loews Village; CC Murray Hill Cinemas Loews 19th St. East; Loews Orpheum 7; UA Gemini Loews 84th Street; New Coliseum; Nova; Bay Plaza Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Canarsie Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

★ Girlfight

The best reason to see this film, written and directed by Karyn Kusama, is for Michelle Rodriguez's performance as a Brooklyn girl who finds an outlet for her aggressions in the ring. Rodriguez has an indrawn intensity that carries the movie while making you wish it were more than a melodrama with feminist-parable overtones. (Rainer; 10/9/00) (1 hr. 51 mins.; R) Clearview's Waverly; UA Union Square; Clearview's Chelsea; Clearview's 59th Street East; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews 84th Street Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema.

Highlander: Endgame

With any luck, the name says it all. (1 hr. 26 mins.; R • CO Worldwide Cinemas.

★ Into the Arms of Strangers

A revealing documentary about the brief period in which Britain was able to bring in more than 10,000 children, mostly Jews from Germany, Austria, and Czechoslovakia, in the nine months before the outbreak of WWII. The interviewees, many of them grown-up rescued children, are full of harrowing stories. (Rainer; 9/25/00) (1 hr. 23 mins.; NR) Loews Coronet; Sony Lincoln Square.

Just Looking

Jason Alexander's directorial debut stars Ryan Merriman as a 14-year-old Bronx kid who befriends a bunch of horny teens, all of whom commence salivating over a curvy nurse (Gretchen Mol). (1 hr. 34 mins.; R) • UA Union Square Clearview's First & 62nd St.

The Ladies Man

Tim Meadows takes his pimpy seventies lounge lizard character from *Saturday Night Live* and laboriously drags it to the big screen. (1 hr. 49 mins.; R) Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Nova Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Cinemart; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies a Staten Island; YWCA Cine-Club.

Lost Souls

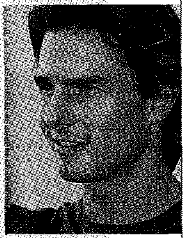
Feel like sheer Satanic terror? In this one, Winon

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Photograph courtesy of Siberia Films

Trailers



THE EYES HAVE IT Yes, that *will* be **Tom Cruise**, **Penelope Cruz**, and **Cameron Diaz** wandering the streets of Manhattan next month shooting *Vanilla Sky*, writer-director **Cameron Crowe**'s follow-up to *Almost Famous*; the Paramount picture is based on a darkly romantic Spanish film called *Abre Los Ojos* (*Open Your Eyes*).

MEET THE PARENT **Ben Stiller** is co-starring with his dad, **Jerry Stiller**, in Paramount's *Zoolander*, based on a character Ben created for last year's VH1 Fashion Awards show; directed by Stiller *fils*, the film is currently shooting around New York.

ODDEST COUPLE Is art-house favorite **Paul Thomas Anderson** (*Boogie Nights, Magnolia*) planning to do a film with frat-house favorite **Adam Sandler**? Unlikely as it sounds, *Variety* reports that Anderson's already finished the script for New Line and wants **Emily Watson** and **Sean Penn** to co-star.

BEING CHARLIE KAUFMAN *Being John Malkovich* director **Spike Jonze** is looking for **Nicolas Cage** and **Meryl Streep** to star in his next film, *Adaptation*, a bizarre script by *Malkovich*'s **Charlie Kaufman** about his attempts to write a screenplay based on *New Yorker* writer **Susan Orlean**'s book *The Orchid Thief*; the main character is a screenwriter named Charlie Kaufman.

SCARY MOVIE Writer-director Hal Hartley's *Monster*, with **Sarah Polley**, **Julie Christie**, and **Helen Mirren**, will be shooting in New York starting next week; the film is produced by **Francis Ford Coppola**'s newly resurgent American Zoetrope for release by MGM/UA next year. KUROS CHARNEY

otographs by Roger Harvey/Globe Photos.

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-Tom King,
THE WALL STREET JOURNAL

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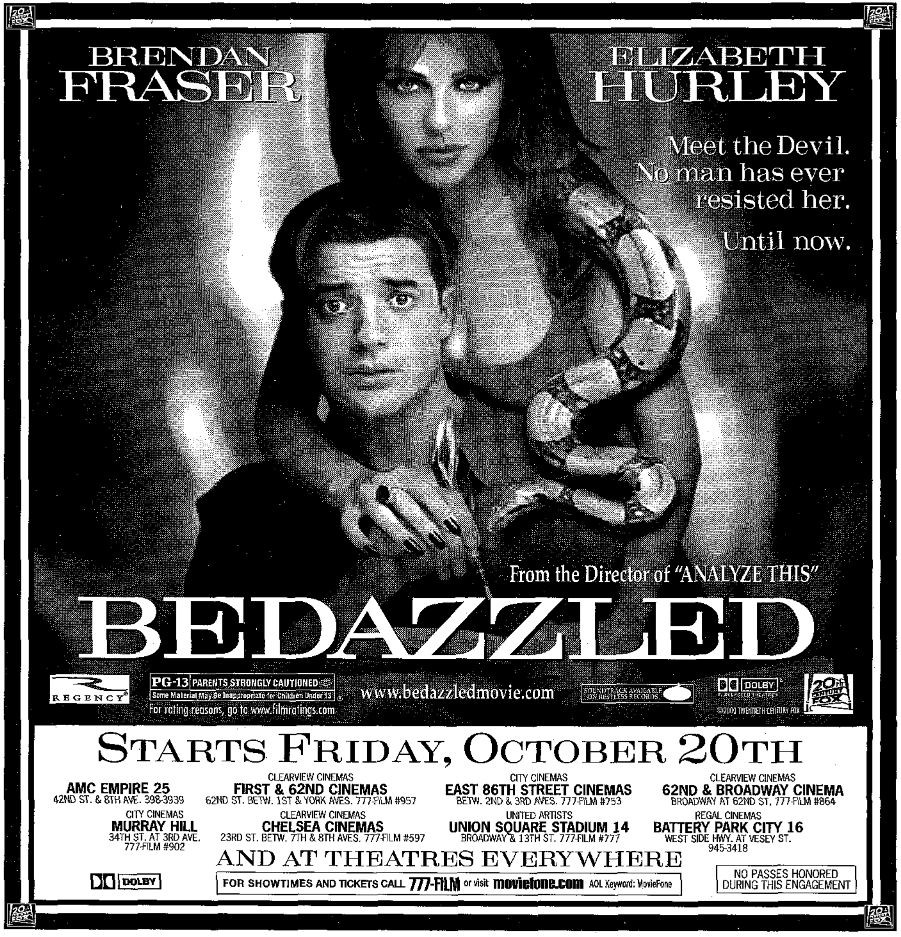

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ELIZABETH HURLEY

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NO PASSES HONORED DURING THIS ENGAGEMENT

Ryder is doing everything she can in order to prevent the Hooved One from destroying the world. Co-stars Ben Chaplin and John Hurt. (1 hr. 42 mins.; R) • CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movieworld; UA Movies at Staten Island.

Meet the Parents

Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. De Niro's character used to be a CIA operative, and he turns every conversation into a debriefing; Stiller has played this ardent patsy role before but never as well; there's a whole vortex of calculation behind that wall-eyed stare of his. (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; *Loews 42nd Street E Walk; Clearview's First &* 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Retrospective

Italian Rapscallion

If you know him at all, you know him simply as Totò (pictured). He was Italy's most beloved screen figure, often compared favorably with Charlie Chaplin and Buster Keaton, and he has his very own retrospective this week at the Film Society of Lincoln Center. **Totally Totò** hits every highlight of his 30-year career: *St. John the Baptist Takes Off*, which has the first appearance of his "Neapolitan everyman persona"; *The Passionate Thief*, which co-stars Anna Magnani as a down-and-out young lady who falls in with a kooky pickpocket (Totò, in full-fledged "sad clown" mode); and *Totò Diabolicus*, a spoof of the mystery thrillers that in 1962 swept Italian cinema following the international success of Clouzot's *Diabolique*. Begins October 17.

Nurse Betty

Neil LaBute directed this one but didn't write it, which may be why it lacks his noxious misanthropy. It's a sweet and blobby romantic comedy starring Renée Zellweger as a Kansas waitress who, in a fugue state following the murder of her crumbum car-salesman husband, hits the road for L.A. to find her true dreamboat: a soap-opera actor (Gregg Kinnear) who she believes is really the character he is playing. Morgan Freeman and Chris Rock, as hit men trailing Betty, have a funny rapport. (Rainer; 8/14/00) (1 hr. 49 mins.; R) • Clearview's Park and 86th St.; Loews 84th Street; Sony Lincoln Square; Clearview's Cobble Hill; Kew Gardens Cinemas.

Place Vendôme

Catherine Deneuve plays the alcoholic widow of a debt-ridden gem dealer in this moody, well-paced drama directed by Nicole Garcia. Deneuve seems to have grown into her world-weariness: She's radiantly sodden here. (Rainer; 8/38/00) (1 hr. 37 mins.; R) • Paris Theatre.

★ Pola X

Leos Carax, bad boy of French cinema, directed this startling free-form adaptation of Herman Melville's novel *Pierre, or the Ambiguities,* and it's maddening, fascinating, rapt. The film accomplishes what all successful literary adaptations must: It conveys the emotions we felt when we read the book. Guillaume Depardieu and Katerina Golubeva star as the brother and half-sister fated for destruction. (Rainer; 8/11/00) (1 hr. 34 mins; R) • CC Angelika Film Center.

Ratcatcher

A 12-year-old boy (William Eadie) in Glasglow, estranged from his troubled family, finds solace by playing with the debris in canals. He soon befriends a 14-year-old girl who wants to teach him a thing or two about love. (1 hr. 33 mins.; NR) • Quad Cinema; Lincoln Plaza Cinemas.

Remember the Titans

This syrupy race-relations drama follows the true story of a high-school football coach (Denzel Washington) who is named head coach when the local school board in Virginia in 1971 is forced to integrate an all-black school with an all-white one. The events may be true, but the treatment seems false. Washington is beginning to confuse playing admirable men with giving admirable performances. (Rainer; 10/2/00) (1 hr. 47 mins.; PG) • CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Clearview's Olympia; *Loews 84th Street; Bay Plaza; Concourse Plaza;* White-stone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; *Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium;* UA Hylan Plaza; UA Movies at Staten Island.

Saving Grace

Brenda Blethyn stars as Grace, a doddering old widow who, faced with a huge debt and the possibility of losing her house, comes up with a scheme to transform her garden into a veritable hemp highway. (1 hr. 33 mins.; R) • CC Village East; CC Eastside Playhouse; Clearview's Cobble Hill.

Sing-a-long Sound of Music

A truly terrifying concept. Audience members clad in tacky curtains scream out all their faves from the classic 1965 musical. Starring Julie Andrews, Christopher Plummer, and numerous fanatics dressed as brown-paper parcels all tied up with string. (3 hrs.; G) • Clearview's Waverly.

Taboo (Gohatto)

Nagisa Oshima's first film in more than fourteen years is an exploration of Japanese machismo and gay desire, starring the ever-beefy "Beat" Takeshi Kitano as a cocky militia captain in 1865 Kyoto wl winds up having the hots for an incredibly narciss tic samurai (Ryuhei Matsuda). (1 hr. 40 mins.; NI • Quad Cinema.

Tigerland

An anti-Vietnam picture directed by Joel Sch macher, starring Matthew Davis, Colin Farrel, a Cole Hauser. (1 hr. 49 mins.; R) • UA Union Squa Clearview's 62nd and Broadway.

Total Balalaika Show

This documentary about Soviet Union cosmona explores the nature of propaganda in the form commemorative stamps, heroic statues, and the R Army Choir. On a double bill with *The Red Stuff.* hrs. 13 mins.; NR) • Film Forum.

Two Family House

Michael Rispoli stars as a discontented Staten lander who aspires to move his family into a ne house, and convert that house into a bar-and-gri Problem is, the current resident is a pregnant-an due-any-second Irish immigrant (Kelly McDo ald). (1 hr. 44 mins.; R) • UA Union Square; Loe 72nd St. East.

The Watcher

James Spader stars as an ex–FBI agent who (su prise, surprise) comes out of retirement in t hopes of capturing his old nemesis, a creepy ser killer played by Keanu Reeves. (1 hr. 32 mins.; • Loews 42nd Street E Walk; Whitestone; Kew Garde Cinemas.

Whispers: An Elephant's Tale

A live-action children's film in which a baby pach derm experiences his coming-of-age. Voices provi ed by Angela Bassett, Anne Archer, and Joanna Lun ley. (1 hr. 12 mins.; G) • Clearview's Chelsea; CC Villa East; CC Crown Gotham; Loews 84th Street; Cinema Kaufman Astoria Cinema; UA Movies at Staten Island.

Woman on Top

Penélope Cruz stars as a spicy gourmet chef w likes to always be in control, whether she's dici chilies or mounting men. When she moves fro Brazil to San Francisco, she finds herself starring in hit television show and causing numerous ma hearts to flutter. (1 hr. 33 mins.; R) • CC Village Ea CC Murray Hill Cinemas; Sony Lincoln Square; Kew G dens Cinemas; Plaza.

Manhattan

Below 14th Street

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Best in Show; Bi Elliot; Dr. T & the Women; Pola X.

CC Village East

189 Second Ave. (212-529-6799) • Digimon: T Movie; Lost Souls; Remember the Titans; Saving Gra The Tao of Steve; Urbania; Whispers: An Elephant's Ta Woman on Top.

Cinema Village

22 E. 12th St. (212-924-3363) • Chutney Popcorn; D Days; Solas.

Clearview's Waverly

323 Sixth Ave. (777-FILM#603) • Girlfight; Sing-a-lo Sound of Music.

Film Forum

209 W. Houston St. (212-727-8110) • Diary of a Cha bermaid; Total Balalaika Show; Yi Yi. (See also "Museu Societies, Etc.")

Loews Village

66 Third Ave. (50-LOEWS#952) • Almost Famo Bamboozled; Get Carter; The Ladies Man; Meet t Parents.

Quad Cinema

34 W. 13th St. (212-255-8800) • The Broken Hearts Cl Followers; Ratcatcher; Taboo (Gohatto).

The Screening Room

54 Varick St. (212-334-2100) • North by Northwest; N torious; The Valiant Ones. (See also "Museums, Societi Etc.")

UA Union Square

13th St. and Broadway (212-253-2225) • The Co tender; Dancer in the Dark; The Exorcist: The Versi

Photograph courtesy of the Film Society of Lincoln Cen u've Never Seen; Girlfight; Just Looking; Requiem for a ream; Tigerland; Two Family House.

4th–41st Streets

C Murray Hill Cinemas
0 E. 34th St. (212-689-6548) • Digimon: The Movie; et Carter; Get Carter; Lost Souls; Woman on Top.

learview's Chelsea
0 W. 23rd St. (777-FILM#597) • The Broken Hearts lub; The Contender; Dancer in the Dark; Digimon: The lovie; The Exorcist: The Version You've Never Seen; Girlght; Lost Souls; Whispers: An Elephant's Tale.

learview's Chelsea West
33 W. 23rd St. (777-FILM#614) • Dr. T & the Women.

ews 19th St. East
90 Broadway, at 19th St. (50-LOEWS#858) • Almost mous; Best in Show; Get Carter; The Ladies Man; Meet e Parents; Remember the Titans.

ews Kips Bay Theatre
70 Second Ave. (505-6397#558) • Almost Famous; he Contender; Dr. T & the Women; The Exorcist: The ersion You've Never Seen; The Ladies Man; Meet the arents; Remember the Titans.

2nd–60th Streets

C Cinemas 1, 2, 3
001 Third Ave., at 60th St. (212-753-6022) • Bamoozled; Dancer in the Dark; Dr. T & the Women.

C Crown Gotham
69 Third Ave., bet. 57th and 58th Sts. (212-759-262) • Whispers: An Elephant's Tale.

C Eastside Playhouse
19 Third Ave., bet. 55th and 56th Sts. (212-755-020) • Saving Grace.

C Sutton
05 E. 57th St. (212-759-1411) • Remember the Tians.

learview's 59th Street East
39 E. 59th St. (777-FILM#615) • Croupier; Girlfight.

learview's Ziegfeld
41 W. 54th St. (777-FILM#602) • The Contender.

O Worldwide Cinemas
40 W. 50th St. (505-CINE#610) • Autumn in New ork; Bless the Child; Gladiator; Highlander: Endgame; he Perfect Storm; Shaft; X-Men.

oews 42nd Street E Walk
2nd Street at Eighth Ave. (50-LOEWS#572) • Almost mous; Best in Show; Girlfight; The Ladies Man; Lost ouls; Meet the Parents; Urban Legends: The Final Cut; he Watcher.

oews Astor Plaza
4th St. bet. Broadway and Eighth Ave. (50-EWS#699) • The Exorcist: The Version You've Never een.

ews Coronet
93 Third Ave., bet. 59th and 60th Sts. (505-INE#608) • The Exorcist: The Version You've Never een; Into the Arms of Strangers.

ews State
540 Broadway, bet. 45th and 46th Sts. (50-EWS#901) • Dancer in the Dark; Hollow Man; Nutty ofessor 2: The Klumps.

aris Theatre
W. 58th St. (212-688-3800) • Place Vendôme.

1st Street and Above, East Side

C 86th St. East
10 E. 86th St. (777-FILM#763) • Digimon: The Movie; st Souls; Remember the Titans; Remember the Titans; hispers: An Elephant's Tale.

learview's Beekman
254 Second Ave., bet. 65th and 66th Sts. (777-LM#606) • The Contender.

learview's First & 62nd St.
00 E. 62nd St. (777-FILM#957) • Almost Famous; Just oking; Lost Souls; Meet the Parents.

learview's Park and 86th St.
25 E. 86th St. (777-FILM#604) • Dr. T & the Women; irlfight; Nurse Betty.

ews 72nd St. East
230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) • Two Family House.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) • Bait; The Exorcist: The Version You've Never Seen.

Loews Orpheum 7
1538 Third Ave., at 86th St. (50-LOEWS#964) • Almost Famous; Bamboozled; Best in Show; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; Meet the Parents.

UA East
1629 First Ave., at 85th St. (212-249-5100) • The Contender.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Beautiful; Digimon: The Movie; Get Carter.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (777-FILM#864) • Tigerland.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) • Almost Famous; Meet the Parents.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) • The Contender; Remember the Titans.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Goya in Bordeau; Taboo; Aimée & Jaguar; Dancer in the Dark; Ratcatcher; Solas.

Loews 84th Street
2310 Broadway, at 84th St. (50-LOEWS#701) • Get Carter; Girlfight; Lost Souls; Nurse Betty; Remember the Titans; Whispers: An Elephant's Tale.

New Coliseum
701 W. 181st St. (212-740-1545) • Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Lost Souls.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Get Carter; The Ladies Man; Lost Souls.

Sony Lincoln Square
1998 Broadway, at 68th St. (50-LOEWS#638) • Almost Famous; Beautiful; Best in Show; The Exorcist: The Version You've Never Seen; Girlfight; Into the Arms of Strangers; Nurse Betty; Sunshine; Woman on Top.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) • Bait; Bring It On; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; The Ladies Man; Lost Souls; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut.

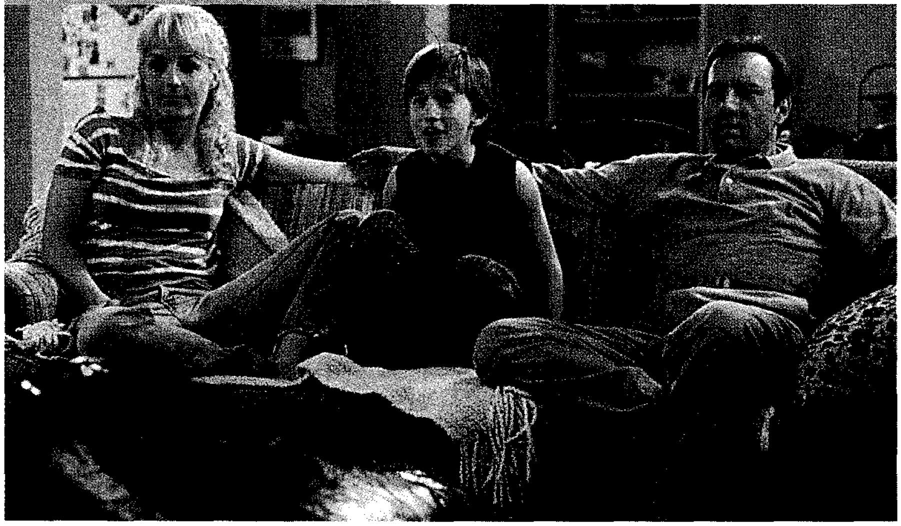
Concourse Plaza
214 E. 161th St. (718-588-8800) • Bring It On; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; The Ladies Man; Lost Souls; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • The Art of War; Bait; Bring It On; Digimon: The Movie; Dr. T & the Women; The Exorcist:

Opening

Forward Thinking

An algebra question: If Haley Joel Osment's work in **Pay It Forward** is half as heartbreaking as his appearance at last year's Golden Globe Awards, will he be three times as weepy if he loses next time around? The melodrama, making a desperate lunge for heartstrings everywhere, involves a precocious seventh-grader (Osment, pictured with Helen Hunt and Kevin Spacey) who takes very seriously an assignment from his badly scarred social-studies teacher (Spacey, behind loads of latex). The homework: Fix what you don't like about the world and its inhabitants by doing three kindly favors for a put-upon individual, so that he shall do three kindly favors for somebody else in exchange. Soon enough, the young man attempts to be a junior-high Dolly by matchmaking his stressed-out, overworked mom (Hunt) with his teacher. He's a little bit *Mask*, she's a little bit *Erin Brockovich*—will they call the whole thing off? Begins October 20.



otograph by David James.

The Version You've Never Seen; Get Carter; Girlfight; The Ladies Man; Lost Souls; Meet the Parents; Nutty Professor 2: The Klumps; Remember the Titans; Urban Legends: The Final Cut; The Watcher.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Bamboozled; Dancer in the Dark; Girlfight. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Croupier; Dancer in the Dark; Nurse Betty; Saving Grace.

CO Alpine
6817 Fifth Ave., at 69th St. (777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • The Exorcist: The Version You've Never Seen; The Ladies Man; Remember the Titans.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Bait; Bring It On; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; The Ladies Man; Lost Souls; Meet the Parents; The Original Kings of Comedy; Remember the Titans; Urban Legends: The Final Cut.

Pavilion
188 Prospect Park West (718-369-0838) • Best in Show; The Contender; Dancer in the Dark; Digimon: The Movie; Get Carter; The Ladies Man; Lost Souls; Meet the Parents; Remember the Titans.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Digimon: The Movie; The Exorcist: The Version You've Never Seen; The Ladies Man; Lost Souls; Remember the Titans.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Dr. T & the Women; The Exorcist: The Version You've Never Seen; Meet the Parents; Remember the Titans.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • The Contender; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; The Ladies Man; Lost Souls; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut.

Queens

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Digimon: The Movie; Get Carter; The Ladies Man.

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Lost Souls; Meet the Parents; Remember the Titans.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Ladies Man; Lost Souls; Remember the Titans; What Lies Beneath; Whispers: An Elephant's Tale.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Bring It On; The Contender; Digimon: The Movie; Dr. T & the Women; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; The Ladies Man; Lost Souls; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • The Exorcist: The Version You've Never Seen; Get Carter; Lost Souls.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Almost Famous; Best in Show; Get Carter; Girlfight; Lost Souls; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut; Whispers: An Elephant's Tale.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Beautiful; Chicken Run; Dancer in the Dark; Left Luggage; Nurse Betty; Pokémon The Movie 2000; The Watcher; Woman on Top.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Almost Famous; The Contender; Digimon: The Movie; Get Carter; Lost Souls; Meet the Parents; Pokémon The Movie 2000; Remember the Titans.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Beautiful; Butterfly; Space Cowboys.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718
639-0012) • Get Carter; Woman on Top.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (777
FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (777-FILM#733)• Ca
theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • The Contende
Digimon: The Movie; Dr. T & the Women; The Exorcist: Th
Version You've Never Seen; The Ladies Man.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Th
Exorcist: The Version You've Never Seen; Girlfight; Urba
Legends: The Final Cut.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozor
Park (718-848-1738) • The Exorcist: The Version You'v
Never Seen; Get Carter; Lost Souls.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718
641-5330) • Almost Famous; The Contender; Digimo
The Movie; The Ladies Man; Meet the Parents; Rememb
the Titans; Urban Legends: The Final Cut.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718
544-5545) • Almost Famous; Best in Show; The Co
tender; Digimon: The Movie; Dr. T & the Women; G
Carter; Meet the Parents.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Dig
mon: The Movie; Dr. T & the Women; The Ladies Man; Me
the Parents.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-42
7200) • The Contender; Dr. T & the Women; The Exorcis
The Version You've Never Seen; Lost Souls; Meet the Pa
ents; Remember the Titans.

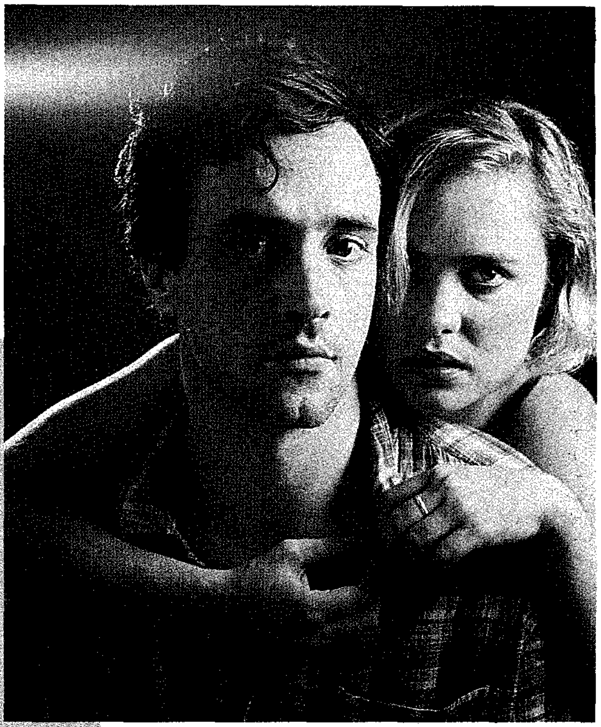
Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingvil
(718-317-8300) • Almost Famous; Beautiful; Bring It O
The Crew; Digimon: The Movie; The Exorcist: The Versio
You've Never Seen; Get Carter; Meet the Parents; Remen

Premiere

Wild Cards Beat a Straight

Jon Reiss is best known for directing the video for Nine Inch Nails' "Happiness in Slavery," which featured supermasochist Bob Flanagan flaying himself with various pins, pulleys, nails, blades, and other unpleasant instruments. Nevertheless, there isn't a single nipple clamp in *Cleopatra's Second Husband*, Reiss's feature-film debut (unless you count his rave documentary *Better Living Through Circuitry*). The film follows the psychosexual travails of a discontented couple (Radha Mitchell and Paul Hipp, pictured) who fall under the spell of their libidinous house sitters after returning home from vacation. Before long, a series of manipulative seductions and lurid peccadilloes turn their humdrum suburban existence into a full-fledged Dionysian bacchanal. But who's to say that'll be any more exciting? Begins October 20 at the Screening Room.



Photograph by Jon Reis

ber the Titans; Urban Legends 2.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • The Contender; The Exorcist: The Version You've Never Seen; Get Carter; Meet the Parents; Remember the Titans.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Almost Famous; Best in Show; The Contender; Digimon: The Movie; Dr. T & the Women; The Exorcist: The Version You've Never Seen; Get Carter; The Ladies Man; Lost Souls; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut; Whispers: An Elephant's Tale.

Museums, Societies, Etc.

American Museum of the Moving Image
Through 10/29: "Lon Chaney: Man of a Thousand Faces." 10/21: Archival Print from the Library of Congress Victory (1919); *The Monster* (1925). 10/22: *The Unknown* (1927), with live score by the Transparent Quartet; *The Phantom of the Opera* (1925). Tickets $4.50–$8.50; members and children under 4 free. • 36-01 35th Ave., Astoria, Queens (718-784-0077).

Anthology Film Archives
10/18: "New Filmmakers Salute Abuse and All of Its Pleasures." *All About George* (2000); *Clown S.O.B* (2000); *The Nestling* (2000); *Overachievers* (2000). 10/19–10/22: "Here's Looking at You, Kid! The Girls' Film Festival." Recents shorts, animation, documentaries, and features exploring themes like fashion, sexuality, peer pressure, and the danger of drugs. Highlights include *Poetic License* (2000); *Our Song* (1999); *I Was Made to Love Her: The Double Dutch Documentary* (2000); *Rock and Roll* (2000); *The Secret of Roan Inish* (1995). • 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas
10/17: "Jacques Rivette." *Celine and Julie Go Boating* (1974). 10/18: "BAMcinématek Favorites." *In the Realm of the Senses* (1976). 10/19: "Lodge Kerrigan." *Clean Shaven* (1995). 10/20–10/22: "BAMcinématek Favorites." *The Discreet Charm of the Bourgeoisie* (1972). 10/22: *The Saga of Gösta Berling* (1924). 10/23: "Remembering Douglas Fairbanks, Jr." *Gunga Din* (1939). • 30 Lafayette Ave., Brooklyn (718-623-2770).

Film Society of Lincoln Center
(The Walter Reade Theater) Beginning 10/17: "Totally Totò: Tribute to a Comic Genius." *Fermo con le Mani/Stop Moving Your Hands* (1937); *San Giovanni Decollato/San Giovanni Takes Off* (1940); *Risata di Giola/The Passionate Thief* (1960). 10/18: *San Giovanni Takes Off; 47 Morto Che Parla/47 Talking Corpses* (1950). 10/19: *47 Talking Corpses; Miseria E Nobilita/Poverty and Nobility* (1954); *Stop Moving Your Hands.* 10/20: *Siamo Uomini o Caporali?/Are We Men or Corporals?* (1955); *Poverty and Nobility.* 10/21: *San Giovanni Takes Off; I Soliti Ignoti/Big Deal on Madonna Street* (1958); *The Passionate Thief.* 10/22: *47 Talking Corpses; Totó Diabolicus* (1962); *Are We Men or Corporals?* 10/23: *Bid Deal on Madonna Street; La Banda Degli Onesti/The Band of Honest Men* (1956). $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids." • 65 W. 65th St., plaza level (212-875-5600).

Ocularis
10/22: *Why Does Herr R. Run Amok?* (1969). 10/23: "Williamsburg in Focus: Four by Local Filmmakers" *(True, So True)* (2000). $5. • Galapagos, 70 N. 6th St., Brooklyn (718-388-8713).

The Screening Room
"Hong Kong." 10/20–10/21: *The Valiant Ones* (1975). "Weekend Classics." 10/22: *Breakfast at Tiffany's* (1961); *Wonderwall* (1969). $9 ($6 for Sunday-brunch patrons). • 54 Varick St. (212-334-2100).

Two Boots Pioneer Theater
10/17–10/23: *Chuck and Buck* (2000); *Steal This Movie!* (2000). $9, $6 for seniors. • 155 E. 3rd St. (212-254-3300).

cue Theater

Edited by Logan Hill

Broadway

Previews and Openings

Betrayal
Director David Leveaux (last season's powerful revival of Tom Stoppard's *The Real Thing*) directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. This tense 1978 drama, one of Pinter's tightest plays, moves back through time to track a wife's seven-year affair with her husband's best friend to its almost heartbreakingly naïve beginning. $40–$65. Tues.-Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 10/20 for a 11/14 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $20–$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/19 opening • Music Box Theater, 239 W. 45th St. (212-239-6200).

The Full Monty
Word of mouth is strong on this musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $30–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/26 opening. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

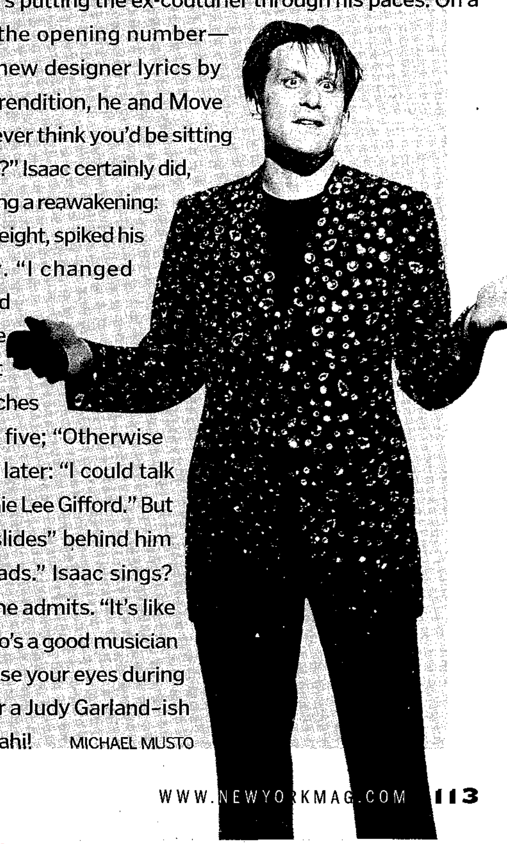
Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/24 opening. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes

Musto on Mizrahi

Keeping Them in Stitches

"I love clothes," says Isaac Mizrahi, "but it's so much better to be amused by it and comment on it this way than to try to keep up with it the other way." *This way* is **LES MIZrahi**, his one-man show in which he sings, talks, sews, and practically does rope tricks. Moises Kaufman and Joe Mantello directed earlier versions, but now it's Richard Move—best known for doing Martha Graham homages in drag—who's putting the ex-couturier through his paces. On a recent afternoon, Isaac ran through the opening number—Sondheim's "Me and My Town," with new designer lyrics by himself. After the Rex Harrison–esque rendition, he and Move agreed on his first spoken line: "Did you ever think you'd be sitting there and I'd be up here singing Sondheim?" Isaac certainly did, practically from birth. Now he's experiencing a reawakening: The former flamboyant oddball has lost weight, spiked his hair, and become practically studly. "I changed everything," he admits—from his boyfriend (he won't divulge the new one's name because "this guy is special. It might happen") to the number of celebrity sketches he hands out to the audience (one, not five; "Otherwise it's too children's-birthday-party"). And later: "I could talk about being fat as a kid, but that's so Kathie Lee Gifford." But what he does want is "a crescendo of slides" behind him as he sings "Baubles, Bangles, and Beads." Isaac sings? "It's not like Plácido Domingo singing," he admits. "It's like Marlene Dietrich singing—somebody who's a good musician but not a trained singing voice." Still, close your eyes during "When You're Smiling" and you can hear a Judy Garland–ish tremolo. Open them—and it's Isaac Mizrahi! MICHAEL MUSTO



Photograph by Joan Marcus.

her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). Expect an eye-popping design from David Rockwell (Cirque Du Soleil Theatres). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. Previews begin 10/20 for a 11/15 opening. • Circle in the Square, 1633 Broadway (212-239-6200).

The Tale of the Allergist's Wife
Who would have expected from a campy downtown playwright, a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring Tony Roberts and Michelle Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 11/2 opening. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Patrick Cassidy), in Buffalo Bill's Wild West Show. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
The Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Jasmine Guy and Charlotte D'Amboise $20–$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Copenhagen
A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

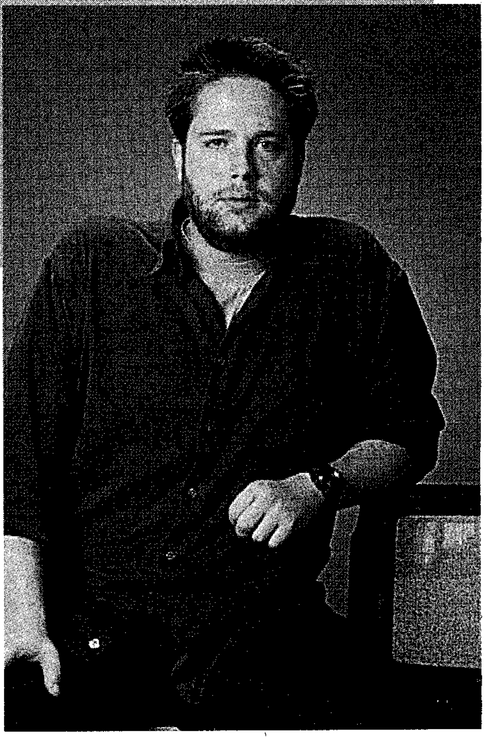
Dirty Blonde
Brash actress-author Claudia Shear stars in her delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse
A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $65–$80. Mon., Tues, and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. at 2. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

Previews

Paid Programming

Michael Sexton, who directed Marsha Norman's splendidly neurotic *Trudy Blue* last year, returns to the MCC to helm the Stateside premiere of Simon Block's comic exposé ***A Place at the Table***. Zak Orth (pictured) stars as an idealistic disabled writer who learns about the corrupt world of television the hard way—no, not by sitting through ten seasons of *Ricki Lake*, but by compromising his integrity and writing sitcoms. Please, someone, call Holden Caulfield . . . sounds like the phonies are running amok! Previews begin October 17. (See "Off Broadway.")



Photograph by Joan Marcus.

Gore Vidal's The Best Man
In 1959, Vidal felt that the true nature of American politics was being occluded by the sunny soft-focus antics of Frank Capra and James Stewart, so he set out to write a tough play that would, he says, "explain to the republic the kind of people who are presidential and why." Chris Noth and Spalding Gray play opposing presidential candidates, joined by Elizabeth Ashley, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Jekyll & Hyde
Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: magical. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon
A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's blockbuster continues to

ack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. : 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th t. (212-239-6200).

ent

he late Jonathan Larson's reimagining of Puccini's *a Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. 35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • ederlander Theater, 208 W. 41st St. (212-307-4100).

iverdance

his revamped version returns to New York with a iore global feel, featuring flamenco and South ifrican vocals, along with Irish singer Brian Kennedy nd dancers Pat Roddy and Eileen Martin. $25–$80. ues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Gershwin heatre, 222 W. 51st St. (212-307-4100).

aturday Night Fever

lared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at and 7. • Minskoff Theatre, 200 W. 45th St. (212-307-100).

wing!

he dance marathon begins, with requisite suspenders nd flared skirts, in this new musical. $20–$80. ues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. St. • James heatre, 246 W. 44th St. (212-239-6200).

)ff Broadway

reviews and Openings

ig Potato

rthur Laurents alights at the Jewish Repertory Thetre for the premiere of his dark comedy about a ueens beautician who captures a Nazi war criminal her beauty parlor. $40–$45. Tues.–Thurs. and Sat. at , Sun. at 7, Wed., Sat., and Sun. at 2. In previews for a 0/22 opening. • Duke Theatre, 229 W. 42nd St. (212-39-6200).

oys Don't Wear Lipstick

n this solo show, Brian Belovitch recalls his atypical fe, in which he, with a some medical assistance, beame Tish and lived happily as an army bride before eturning to Gotham's cabaret circuit. $20–$45. ues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. In preiews for a 10/22 opening. • Players Theatre, 115 Macougal St. (212-239-6200).

lass Act

he MTC presents a new musical that reassembles any of the works lyricist Ed Kleban, the man who rote the lyrics for *A Chorus Line*. Book by Linda line and Lonny Price; choreography by Scott Vise. Carolee Carmello, Jonathan Freeman, Randy raff, and Julia Murney star. $40. Tues.–Sun. at :30, Sat. and Sun. at 3. In previews for a 10/31 pening. Through 12/3. • City Center Theatre, 131 W. 5th St. (212-581-1212).

iame Show

irector Mark Waldrop's cast will simulate a live TV roadcast and select audience members to compete r cash and prizes. Meanwhile, audience members ho aren't competing onstage get to watch the hosts' ackstage antics. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. : 3 and 7. In previews for a 10/25 opening. • 45 leecker Theatre, 45 Bleecker St. (212-307-4100).

he Hostage

he Irish Repertory presents Brendan Behan's dark omedy about a British soldier held captive by a forier IRA commander. $35–$40. Tues.–Sat. at 8, Sat. nd Sun. at 3. Previews begin 10/20 for a 10/29 pening. • Irish Repertory Theatre, 132 W. 22nd St. (212-27-2737).

uno and the Paycock

et during the Irish Civil War, Sean O'Casey's 1924 rama tracks a poor family living in a Dublin tenement ho are informed of an inheritance, and drop cash like uffy before learning, tragically, that their anticipated rtune is just a pittance. In previews for a 10/19 openig. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

es Mizrahi

aac Mizrahi sings, dances, and sews with a jazzy trio. ichard Move (*Martha@Mother*) directs. $30–$35. ues.–Thurs. at 8, Fri. and Sat. at 7 and 10. In previews for a 10/19 opening. Through 11/25. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Máquina Hamlet

As part of BAM's ambitious Next Wave festival, the Buenos Aires company El Periférico de Objetos presents a new production of Heiner Müller's brutal 1977 play, *Hamlet Machine*. $17–$45. 10/18–10/21 at 7:30. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).

Other People

Set in the East Village, Christopher Shinn's drama introduces a poet-stripper, an aspiring playwright, and a hustler. $25. Tues.–Fri. at 7:30, Sat. at 2 and 7:30, Sun. at 2 and 7. In previews for a 10/22 opening. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

A Place at the Table

Simon Block's comical tale of television politics. $35. Tues. at 7, Wed.–Sat. at 8, Sat. at 3. Previews begin 10/17 for a 10/25 opening. • MCC Theater, 120 W. 28th St. (212-727-7765).

Red Roses and Petrol

Georganne Heller's new play, directed by Neal Jones, boasts a cameo by Frank McCourt. $35–$40. Tues.–Sat. at 8, Sun. at 3. In previews for a 10/23 opening. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Stranger

Kyra Sedgwick and David Straitharn star in a new play by Craig Lucas about two strangers who meet on a plane, one of whom is a felon. $45. Tues.–Fri. at 8, Sat. at 5 and 9. In previews for a 10/17 opening. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Unexpected Man

Parisian playwright Yasmina Reza wowed audiences with *Art*, her three-person 90-minute discourse on friendship and modern art. Her newest play employs just two actors—Alan Bates and Eileen Atkins—and requires just 75 minutes of your time. The estimable duo play a novelist and a devoted fan sitting across from one another on a train and speaking their inner monologues aloud. Atkins won an Olivier Award for her performance, though London notices for the play itself were mixed. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/24 opening. Through 12/31. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Now Playing

Arabian Nights

The Young Vic Theatre Company presents a kid-friendly performance of fun tales like "Ali Baba and the Forty Thieves." $10–$25. Thurs.–Sat. at 7, Sat. at 1, Sun. at 12 and 6. Through 10/22. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

The Beginning of August

See Simon, p. 94. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Berlin to Broadway with Kurt Weill

A new revue directed by Hal Simons, with musical direction by Eric Stern, who conducted the Kurt Weill celebration at BAM. $45. Mon., Tues., Sat. at 8, Fri. at 10:30, Sun. at 7:30, Wed. at 3, Sat. at 2, Sun. at 4:30. $45. Mon., Tues., Fri., Sat. at 8, Sun. at 7:30, Wed. at 3, Sat. and Sun. at 4:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Big Cactus

David T. King's new comedy introduces a furniture-maker who becomes embroiled in a revoultionary cause and begins stealing rare cacti. $15. Mon. and Wed.–Sat. at 8. • Currican Theater, 154 W. 29th St. (212-615-6906).

Blithe Spirit

Noël Coward's comedy about death and marriage. $28–$35. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/22. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Butterfly Collection

See Simon, p. 94. $40. Tues.–Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

Charles Bukowski's South of No North

The 29th Street Rep revives its successful spring adaptation of stories by the literary pubcrawler. $35. Wed.–Mon. at 8. • 29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).

The Countess

Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40-$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

The Crumple Zone

A new comedy by Buddy Thomas about five men during a holiday weekend. $39–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Through 10/29. • Rattlestick Theatre, 224 Waverly Pl. (212-206-1515).

De La Guarda

A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends

Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show

A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

The Elephant Man

Synapse Theatre Company revives Bernard Pomerance's award-winning 1979 drama. $19. Wed.–Sat. at 8, Sun. at 3. Through 10/29. • Connelly Theater, 220 E. 4th St. (212-358-5123).

The Fantasticks

The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey

Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. Reopens 10/30. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria

Four Latino guys put together a song-and-dance revue that confounds stereotypes. $37.50–$47.50. Tues.–Sat. at 8, Sun. and Sat. at 3, Sun. at 7:30. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fully Committed

For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring the wonderful Roger Bart, who made his name as Snoopy in *You're a Good Man, Charlie Brown*. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Godspell

The Messiah in midtown. $45–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. • Theatre at Saint Peter's Church, 619 Lexington Ave. at 54th St. (212-239-6200).

The Gorey Details
A new musical based on the spooky stories of Edward Gorey, with music by Peter Matz and direction by Daniel Levans. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Century Center, 111 E. 15 St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days: heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Imperfect Chemistry
A new musical comedy about genetics and male-pattern baldness with book and lyrics by James Racheff and story and music by Albert M. Tapper. $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).

The In-Gathering
Inaugurating the newest Off Broadway house, the Duke on 42nd Street Theater, this new musical about an emancipated slave who travels to New Orleans in search of his wife is directed and choreographed by *Jelly's Last Jam* vet Hope Clarke, with music by Daryl Waters (*Bring In 'Da Noise / Bring In 'Da Funk*) and lyrics by John Henry Redwood (*The Old Settler*). • Duke Theater, 229 W. 42nd St. (212-239-6200).

It Ain't Nothin' But the Blues
This Tony-nominated musical about the history of the blues has been scaled down to fit inside the 499-seat B.B. King Blues Club. This new production features three of the original Broadway performers. $50. Mon.–Wed. at 8, Wed. at 2, Sun. at 3 and 7. • B.B. King Blues Club, 243 W. 42nd St. (212-239-6200).

Jitney
This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in Pittsburgh in 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. • Union Square Theatre, 100 E. 17th St. (212-505-0700).

Late Night Catechism
Maripat Donovan as a parochial-school-teaching nun. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

A Lesson Before Dying
The Signature Theater Company kicks off a strong twenty-month series of new plays by its veteran playwrights-in-residence, beginning with Romulus Linney's new play, adapted from the Ernest J. Gaines novel about two young black men in forties Louisiana. Kent Thompson directs. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 10/22. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-play).

Lifegame
Hoping that audiences haven't felt reality-based-entertainment fatigue, the first of two Off Broadway shows promises to place pre-selected regular folks onstage. In this improvisational piece by the Improbable Theater, the people responsible for last year's delightfully kid-averse *Shockheaded Peter* will be interviewing practical strangers and acting out scenes from their lives. $25–$37.50. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).

Manchild in the Promised Land
A stage adaptation of Claude Brown's classic autobiography, set in fifties Harlem. $35. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Deutschland Tuber Alles

Stop the presses: A Queens beautician captures a Nazi war criminal in her beauty parlor, and Hillary and Rick don't praise her in a campaign speech! That's the premise for the Jewish Repertory's production of **Big Potato** (featuring, from left, David Margulies, Dylan Chalfy, Joanna Glushak, and Elzbieta Czyzewska), a dark new comedy by Arthur Laurents, author of the books for *West Side Story* and *Gypsy* and the plays *Time of the Cuckoo* and *Invitation to a March*. Too bad about Hill; she could use a Kew Gardens photo op, too. . . . In previews for an October 22 opening. (See "Off Broadway.")

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eye $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sa at 2:30, Sun. at 7:30. • Reprise Room at Dylan's, 245 V 54th (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sa at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Openec 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (21 695-3401).

Roberto Zucco
Bernard Marie Koltes's French play is directed b Daniel Safer (*The Visit, Hamlet Machine*) and will feature a new musical score by Douglas Warner. $1 Wed.–Sat. at 8. Through 11/18. • Currican Theater, 15 W. 29th St. (212-539-3899).

Stomp
Bang on a can. $29.50–$55. Tues.–Fri. at 8, Sat. at and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Straight as a Line
Natsuko Ohama and James Sie star in Luis Alfaro's tal about a mother and her son, a male escort sufferin from AIDS. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at Through 10/22. • *Primary Stages, 354 W. 45th St.* (21 333-4052).

The Syringa Tree
Pamela Gien plays 28 characters in a solo show abou a young girl who tries to come to terms with life i sixties South Africa. $47.50. Tues.–Sat at 8, Sat. at 2 Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tallulah Hallelujah!
Is Tallulah Bankhead this season's Mae West? Clearl that's the idea. Last year, two plays about West debute and Claudia Shear's wonderful *Dirty Blonde* transferre to a healthy Broadway run. Soon, three Off Broadwa shows will tackle the legacy of the raunchy brunette Tovah Feldshuh's up first in her new show. $45 Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239 6200).

Texts for Nothing
The Classic Stage Co. welcomes back New Vaudevillian Bill Irwin, who delighted New York with hi amazing physical antics in *Fool Moon*. He directs an stars in this new production based on Samuel Beckett short prose. $25–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at • Classic Stage Company, 136 E. 13th St. (212-677-4210).

That Ilk
Nancy Dean's new family drama about a lesbia daughter who unearths a surprising family histor $35. Wed.–Sat. at 8, Sun. at 7, Sat. and Sun. at Through 10/21. • Hudson Guild Theater, 441 W. 26th S (212-591-0793).

Tony 'n' Tina's Wedding
Wonderfully tacky and, with more than 4,000 performances, it's lasted longer than a lot of real marriage $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Openec 2/6/88 • St. Luke's Church, 308 W. 46th St. (212-23 6200).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twat etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios c actresses. 10/17–11/5: Susie Essman, Robin Given and Donna Hanover. $55. Tues.–Sat. at 8, Sat. at Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd S (212-239-6200).

Vieques
Set on the Puerto Rican island of Vieques, this ne drama tracks the life of a local family in the 1950s, the United States began its military exercises. Th playwright, Jorge González, is the recent winner c the 2000 Nuestras Voces playwrighting contest. Hi play will be performed in repertory at Repertorio Español with several other performances, including several by the renowned flamenco dancer Pilar Rioj Call for schedule. • Gramercy Arts Theatre, 138 E. 27th S (212-889-2850).

Off-Off Broadway

33 Swoons: A Portrait of Anton Chekhov

Photograph by Joan Marcu

Opening

Costume Ball

For more than two decades, performance artist Pat Oleszko has been crafting bizarre performances with unforgettable costumes and unforgivable puns. Her new production, **Roamin' Holiday: A View From a Broad**, will be no exception. Her Catholic farce will star "Nincom-Pope" and her audacious, sculptural costumes—though you may notice, among the inflatable clothes and pneumatic toys, one outfit that is just garden-variety (pictured). (See "Off-Off Broadway.")

Chekhov in the renovated, but hardly reformed, born palace, featuring a production of *The Seagull.* 15–$20. Call for schedule. • Nada Show World Theter, 42nd St. and Eighth Ave. (212-586-7829).

Baal
This bop-era adaptation, featuring a new translation y Peter Mellencamp, reopens after a successful lateight run earlier this year. $15. Wed.–Sat. at 10, Wed. t 8, Sat. at midnight. Through 11/4. • Flea, 41 White t. (212-226-2407).

Blitzkrieg
A tuneful Hasidic wrestler on a mission from God ngs and wrings necks in a rowdy cabaret show folowed by more burlesque. $20. Tues. at 7:30. • Club ne51; 151 E. 50th St. (212-753-1144).

Camp Holocaust
A strange new play about children of Holocaust survivors who open a concentration-camp theme park n Poland, by Adam Melnick and Joshua Tarjan, who ach have a parent who survived the Holocaust. Through 10/28. • Present Company Theatorium, 198 tanton St. (212-420-8877).

Company
or this Rude Mechanicals adaptation of some of amuel Beckett's prose pieces, you'll be asked to lie own, blindfold yourself, and pretend you're the star. 15. Wed. and Thurs. at 8, Fri. and Sat. at 7 and 9:30, un. at 7. • Access Theatre, 380 Broadway, at White St. 212-414-5136).

The Cradle Will Rock
A new production of Mark Blitzstein's lefty 1937 musical. $24–$30. Thurs.–Sat. at 8, Sun. at 3. Through 1/16. • Bouwerie Lane Theatre, 330 Bowery (212-677-060).

Dahling
Gareth Hendee directs the latest start-up in the bureoning Tallulah Bankhead industry. A cast of eight revive the life of the raunchy lady. $15. Wed.–Sat. at . Previews begin 10/19 for a 10/28 opening. • Grove Street Playhouse, 15 Grove St. (212-358-5812).

Doll
The ridiculous and absurd Theatre Couture presents *A Doll's House* in the idiom of Ken and Barbie, starring Sherry Vine and Candis Cayne, with puppetry by Basil Twist. $15–$20. Wed.–Sun. at 7:30. Through 11/10. • P.S. 122, 150 First Ave. (212-477-5288).

The Light Outside
Kate Robin's new play about features alcoholism, incest, and the performers Elizabeth Bunch, Robert LuPone, Chris Messina, and Karen Silas. $15. Thurs.–Sun. at 7:30. 10/19–11/12. • Flea, 41 White St. (212-226-2407).

Man in the Flying Lawnchair
The true story of Larry Walters, a man who flew his aluminum lawnchair for fifteen minutes, returns. $15. Thurs.–Sat at 8. 10/12–11/18. • 78th Street Theatre Lab, 236 W. 78th St. (212-873-9050).

The Merchant of Venice
Eve Adamson directs Shylock and friends. $24–$40. Thurs.–Sat. and some Wed. at 8, Sun. at 3. Through 12/14. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Monday Night Magic
Internationally known magicians. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Native Son
To celebrate the sixtieth anniversary of Richard Wright's novel, the Classical Theatre of Harlem presents a new stage adaptation, endorsed by Wright's wife and daughter. $12–$15. Thurs.–Sat. at 8, Sun. at 3. • Harlem School of the Arts Theatre, 647 St. Nicholas Ave. (212-539-8828).

OcterFest 2000
Ensemble Studio Theatre presents a monthlong festival of works by writers like Leslie Ayvazian, Horton Foote, Joyce Carol Oates, and Keith Reddin. $7 suggested donation. Wed.–Mon. at 7 and 9, Sat. and Sun. at 2 and 4. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

Party Devil
Ken Bullock stars as the political activist Princess Sahara, whose mission is to stop the gay gangsta rapper Mint T. $8–$15. Fri. and Sat. at 8. • Dixon Place, 309 E. 26th St. (212-532-1546).

Roamin' Holiday
Veteran performance artist and costume designer Pat Oleszko returns with a Catholic satire featuring "Nincom-Pope" and some outstanding designs. $15. Wed.–Sun. at 8:30. 10/19–10/29. • P.S. 122, 150 First Ave. (212-477-5288).

The Seagull
Giancarlo Nanni of Rome's Teatro Vascello directs a surreal adaptation of Chekhov's classic. $15–$20. Thurs.–Sun. at 7:30, Sun. at 3. 10/19–11/15. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Snapshots 2000
One-act plays by Jeff Cohen, Romulus Linney, Robert O'Hara, and others. $15. Thurs.–Sazt. at 8, Sun. at 5. Through 10/29. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

hotograph by Hollis/Murch.

DEPAULO *Continued from page 37*

and raised in Canada. At 16, she left Vancouver Island to study acting in New York and later decided to head out to Hollywood. She married her first husband at 19, because the thought of going to L.A. by herself "was just so lonely." Five years later, she met a wealthy German architect, Andreas Lyson, who was (like Mark) ten years older. "We spent about two weeks in the Carlyle," says Cattrall, "and fell hopelessly in love." Their marriage lasted five years, during which she moved into his mansion in Frankfurt but kept leaving him for her career, until, during a trial separation, he found another woman in Germany. "I was devastated," says Cattrall.

She crawled back to L.A.—which she loathes—and spent the next twelve years as a single woman with all the wrong boyfriends. "They were all either newly separated or hated their mothers or had some god-awful problem. I wasn't willing to play mommy or shrink."

Then that night at the Blue Note, this guy Mark Levinson, who had no idea who she was, "actually listened to me," Cattrall says. Then he offered to take her home. "We talked until seven in the morning," says Levinson. Five days later, they moved in together. He designed stereos "and all I owned was a $299 boom box from the DayMart catalogue," says Cattrall. She was an actress, "but Mark didn't even have a TV."

It was all so *Sex and the City* that it actually became an episode. Levinson was the basis for the guy in the first season whom Samantha meets at a jazz club and, in a totally un-Samantha-like moment, falls head over heels for. "The dialogue from that scene was exactly what Mark said to me that night," says Cattrall. But wasn't this the episode that ends with Samantha sobbing in the stall at Limelight because his dick is too small? Let's hope it wasn't *all* real.

"*Oh, God, no!*" says Cattrall. "*That* part's not true. He'll be the first to tell you. No, I will."

Both of them laugh and stroke each other. Then Levinson removes the tape of *Casablanca* and into his perfect sound system pops a tape of "our duet"—in which he's playing bass and she's reciting poetry by Rupert Brooke.

It occurs to us that Samantha would eat this guy for breakfast.

"You know, I think it's time for Samantha to have a real relationship," says Cattrall. "Fall in love or something. You know?"

God help us. ■

Galleries

Solos

Madison Avenue and Vicinity

G. Garfield Crimmins
Paintings, objects, maps, postcards, and enigmatic paraphernalia created by the artist to illustrate his book *The Republic of Dreams: A Reverie;* through 11/5.• French Institute Alliance Française, 22 E. 60th St. (212-355-6100).

Willem de Kooning
Selected paintings and sculptures from 1964–1973; through 12/2. • C&M, 46 E. 78th St. (212-861-0020).

Dan Flavin
Six fluorescent-light sculptures from the sixties; through 11/4. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Gunther Gerzso
A memorial exhibition of 40 paintings and drawings by the Mexican surrealist and film-set designer; through 11/11. • Martin, 23 E. 73rd St. (212-288-2213).

Lawren Stewart Harris
A retrospective of paintings by the Canadian modernist artist (1885–1970), who worked in New Hampshire and New Mexico in the thirties and was a founder of the Transcendental Painting Group; through 11/5. • Americas Society, 680 Park Ave. (212-249-8950).

Henri Michaux
More than 60 works on paper dating from the forties to the seventies by the French artist and poet (1899–1984) known for his intricately detailed depictions of minute organic shapes and repeating patterns; through 11/25. • Werner, 4 E. 77th St. (212-988-1623).

Aric Obrosey
Intricate drawings and sculptures resembling lacework; through 11/4. • Graham, 1014 Madison Ave. (212-535-5767).

Richard Pousette-Dart
Twenty-six paintings selected to address the artist's working process and recurring themes of the infinite, as well as the spiritual power of his *oeuvre;* through 11/11. • Knoedler, 19 E. 70th St. (212-794-0550).

Rembrandt/John Dubrow
Paintings illustrating the artist's response to the Venetian masters, some of whose works are also included/Paintings dedicated to the shifting light and contrasting landscape of Israel, from the Jerusalem deserts to urban Tel Aviv. Through 11/18. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Peter Schroth
Intimately scaled landscape paintings that evoke the memory of a place; through 11/4. • Baumgold, 128 E. 72nd St. (212-861-7338).

Aaron Shikler
Paintings and pastels; through 11/11. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

Hedda Sterne
Recent drawings; through 11/30. • CDS, 76 E. 79th St. (212-772-9555).

57th Street Area

Phyllis Bramson
Mixed-media paintings incorporating and subverting notions of feminine identity; through 11/11. • Littlejohn, 41 E. 57th St. (212-980-2323).

Frederick Brosen
Watercolors depicting cityscapes in New York, Paris, Venice, and London; through 11/4. • Forum, 745 Fifth Ave. (212-355-4545).

Sam Francis
Abstract paintings and works on paper from the artist's series of the early sixties, "Blue Balls" and "Bright Ring"; through 11/4. • Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

David Hockney
Prints chronicling the artist's travels from England to the United States to Mexico; through 1/6/01. • Sheehan, 20 W. 57th St. (212-489-3331).

Lani Irwin/Michelle Harvey
Paintings of outdoor scenes attentive to both two- and three-dimensional structure and the play of opposites/Triptych paintings depicting narrative scenes from panel to panel. Through 10/31. • Perlow, 41 E. 57th St. (212-644-2519).

Whitfield Lovell
Series of tableaux constructed from found objects and charcoal drawings; 10/18–11/11. • Moore, 724 Fifth Ave. (212-247-2111).

Charles Parness
Paintings of the artist's daydreams in which mundane leisure activities reach absurdist proportions; through 10/28. • Fischbach, 24 W. 57th St. (212-757-0202).

Bridget Riley
Paintings from 1985 to the present and studies for ea
ly paintings by this British artist, whose paintings
the sixties and seventies are currently the subject of
survey at the Dia Center for the Arts (see "Mus
ums"); through 10/21. • PaceWildenstein, 32 E. 57th S
(212-431-3292).

Adam Straus/Carol Brown
Paintings of the ocean/Sculptures of dollhouse-si
doors and windows embedded in the gallery's wall
Through 11/4. • Haime, 41 E. 57th St. (212-888-3550).

Jorge Tacla
Iconic portraits, arid landscapes, and architectur
structures of bygone civilizations that conjure visio
of a world in ruins and humankind's bout with t
forces of history; through 11/11. • Barquet, 41 E. 57
St. (212-644-9090).

Carroll Todd
Sculptures evoking childhood memories and bedti
stories; through 11/11. • Schmidt-Bingham, 41 E. 57
St. (212-888-1122).

David True
Cartoonlike paintings that engage themes of co
frontation, anticipation, and discovery; 10/19–11/18.
De Nagy, 724 Fifth Ave. (212-262-5050)

SoHo and TriBeCa

Pedro Barbeito
Six large oval paintings and six large three-dimensio
al prints manipulating images from the Internet a
the world of science; through 11/11. • Maupin,
Greene St. (212-965-0753).

Frances Barth
New paintings that suggest the effects of geologic
time; through 11/11. • Donahue/Sosinski, 560 Broadw
(212-266-1111).

Lisa Breslow
Landscape paintings inspired by places
the Scottish Highlands, Fire Island, a
the Hudson River Valley; 10/19–11/1
• Bridgewater/Lustberg & Blumenfeld, 5
Broadway (212-941-6355).

Lisa Corinne Davis
New paintings exploring the complex
ties of race; through 11/1. • Kelly, 5
Broadway (212-226-1660).

James Esber/Katia Santibañez
Paintings, plasticine wall pieces, a
works on paper incorporating imag
from the artist's suburban youth/Pain
ings about nature and the process
painting. Through 11/11. • P.P.O.W., 4
Broome St. (212-941-8642).

Rafael Ferrer
Recent paintings that reflect on the E
ropean masters Alberto Giacometti a
Giorgio Morandi, and the Americ
sculptor David Smith, through their st
dios; through 11/1. • Hoffman, 429
Broadway (212-966-6676).

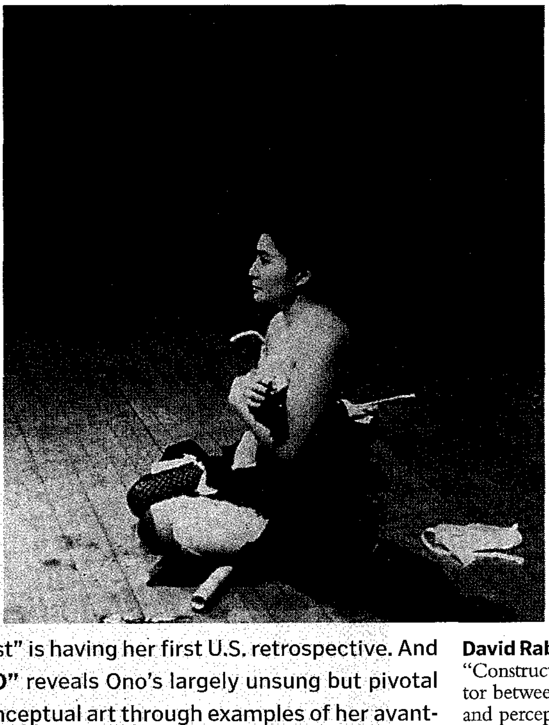
Johan Grimonprez
The launch of the artist's *Inflight* mag
zine, a spin-off of standard airline ma
azines but featuring articles on hijackin
and an installation of a lounge; throu
11/4. • Deitch, 76 Grand St. (212-343-730

David Rabinowitch
"Construction of Vision" drawings made by the scul
tor between 1969 and 1976 that translate the form
and perceptual concerns of his massive, planar scul
tures into ink and graphite works on paper; throu
11/11. • Blum, 99 Wooster St. (212-343-0441).

Cindy Workman
Computer-manipulated collages culled from boo
magazines, postcards, comics, and snapshots; throu
11/4. • Lennon, Weinberg, 560 Broadway (212-941-001

Retrospective

Best of Yoko



At last: the woman John Lennon called the "world's most famous unknown artist" is having her first U.S. retrospective. And it's a major surprise: **"YES YOKO ONO"** reveals Ono's largely unsung but pivotal contributions to the development of conceptual art through examples of her avant-garde language pieces, objects, early and recent installations, recordings, and experimental films, as well as documentation of her performance works (above, *Cut Piece,* Carnegie Hall, 1965), happenings, and public art. At the Japan Society, 333 East 47th Street; October 18 through January 14.

Photograph courtesy of the Japan Socie

helsea

ustavo Acosta
intings of deserted cities, isolated buildings, and clasal ruins that separate architecture from its creators; rough 11/11. • Generous Miracles, 529 W. 20th St. 12-352-2858).

arl Andre
ew small sculptures; through 11/18. • Cooper, 534 W. st St. (212-255-1105).

rnando Leal Audirac
ncaustic paintings of full and fragmented human figes; through 11/4. • Scott, 529 W. 20th St. (646-486-04).

erena Bocchino
ew paintings that use drips and pours of paint to oke the improvisational quality of jazz; through /11. • Coploff, 526 W. 26th St. (212-741-1149).

elia Brown
intings and drawings of glamorous lifestyles in conmporary culture realized from photographs of the tist's "tableaux vivants"; through 11/4. • D'Amelio Ters, 525 W. 22nd St. (212-352-9460).

el Chin
NOWMAD, an installation conceived by the tist and produced by the KNOWMAD Confedacy, a "tribe" of graphic designers and gaming enneers; 10/21–12/31. • Taylor, 535 W. 22nd St. (2126-9059).

vang-Young Chun
undreds of tiny triangles wrapped in Korean mulrry paper and arranged in a formal grid pattern; ough 11/11. • Foster, 529 W. 20th St. (212-229-0044).

erce Cunningham
lection of dance notations and life drawings; ough 11/25. • Roeder, 545 Broadway (212-925-6098).

eve DeFrank
ur large-scale works comprising thousands of handlored Lite-Brite pegs on lightboxes; through 11/11. Clementine, 526 W. 26th St. (212-243-5937).

David Diao
Paintings that manifest the ongoing struggle of an Asian-American marginalized in the public eye; through 11/11. • Postmasters, 459 W. 19th St. (212-229-2829).

Heide Fasnacht
New sculptures and related drawings that explore the material interpretation of immateriality; through 11/11. • Maynes, 529 W. 20th St. (212-741-3318).

David Fertig
Paintings and drawings that recount historical narratives of naval life and mortal engagements of Napoleonic times; through 11/4. • Tatistcheff, 529 W. 20th St. (212-664-0907).

Pamela Fraser
New paintings that use pop imagery from the 1970s; through 11/11. • Kaplan, 416 W. 14th St. (212-645-7335).

Joseph Grigely
"Wall conversations," works by this hearing-impaired artist that consist of written remnants from his conversations with the hearing, and sculptures that combine fabricated reproductions of fireplaces, lamps, and picture frames with "conversations"; through 11/9. • Cohan Leslie and Browne, 138 Tenth Ave. (212-791-6966).

Graciela Hasper
Recent paintings of colorful geometric shapes and patterns; through 11/1. • Nosei, 530 W. 22nd St. (212-741-8695).

Al Held
Monumentally scaled paintings of ethereal worlds; 10/21–11/25. • Miller, 524 W. 26th St. (212-366-4774).

Arturo Herrera
Works incorporating aspects of sculpture, drawing, and painting, often in combination; 10/20–11/25. • Sikkema, 530 W. 22nd St. (212-929-2262).

Damien Hirst
New sculptures and paintings, including Hymn, a twenty-foot-tall painted bronze anatomical model; through 12/16. • Gagosian, 555 W. 24th St. (212-741-1111).

Martin Kippenberger
Paintings from the series "Jacqueline: The Paintings Pablo Couldn't Paint Anymore" and one large sculpture, *Modell Winnetou*, all completed a year before the German artist's death in 1997; through 11/4. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Sharon Louden
Site-specific installations using materials that transcend their intended use, resulting in a sea of repetitive forms meant to challenge traditional notions of linear form, compression, gravity, and illusion; through 11/4. • Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Suzanne McLelland
New paintings derived from videotaped sittings of mother-and-teenage-daughter pairs in conversation; through 11/11. • Kasmin, 293 Tenth Ave. (212-563-4474).

Beatriz Milhazes
Recent paintings in which the artist's signature motifs of fruits, flowers, rosettes, and jewelry are more volumetrically defined and rendered in strongly contrasting colors; 10/19–11/25. • Thorp, 210 Eleventh Ave. (212-431-6880).

Brigitte Nahon
Works that marshal the fundamentals of physics and sculpture, pushing balance and materials to their limits; through 11/4. • Cristinerose, 529 W. 20th St. (212-206-0297).

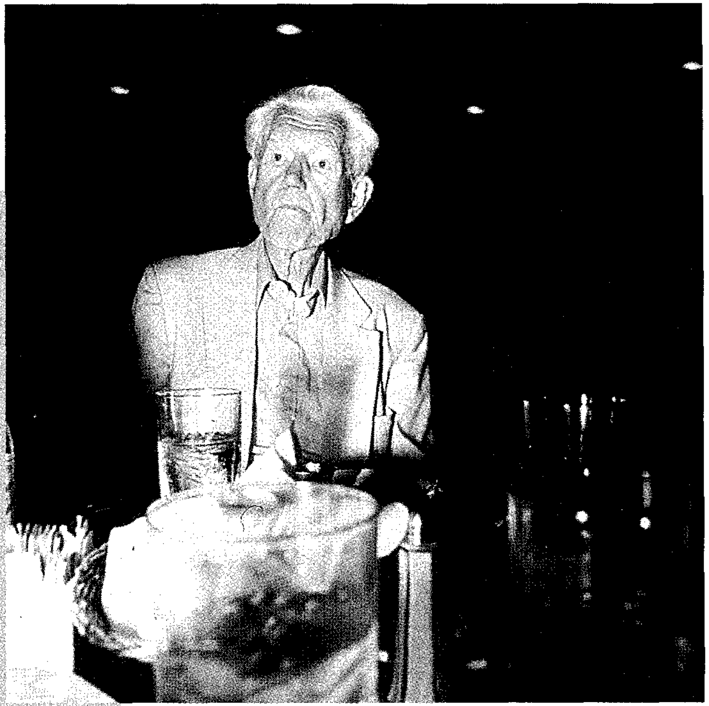
Manuel Ocampo
Paintings that draw on Catholic and Spanish colonial inconography, Social Realist propaganda, Watchtower leaflets, hunting manuals, anthropological textbooks, and commercial advertisements; through 11/11. • Shainman, 513 W. 20th St. (212-645-1701).

Scott Richter/Bill Smart
New paintings on tables and chairs, as well as related wall pieces/Six related paintings combining a minimalist use of repetition and a Pop sensibility. Through 11/11. • Harris, 529 W. 20th St. (212-463-9666).

Alexis Rockman
New large-scale paintings that focus on the theme of exploration; through 11/11. • Gorney, Bravin + Lee, 534 W. 26th St. (212-352-8372).

Photography

The Human Factor



There is only one **Chris Verene**, although there appear to be several. First, there's the photographer known for his "Camera Club" series, in which he secretly shot amateur male photographers shooting partially clad aspiring models. Then there's Verene the performance artist, whose alter egos include the young woman Cheri Nevers (an anagram of his name) and Vereni the Great (catch his rendition of Houdini's great 1908 escape at the Thread Waxing Space, 476 Broadway, near Broome Street, on October 18 at 8 P.M. "I will not be upside-down in a straitjacket hung from a crane, but I may get there yet," he says). The essential Verene, however, is best glimpsed through two photographic series begun when he was 17: "Grandpa Bill," at Paul Morris Gallery (465 West 23rd Street; through October 28) and "Galesburg," at American Fine Arts (22 Wooster Street; through November 11). Both shows are disarmingly straightforward, affectionate essays on the lives of Verene's family and friends in the small town of Galesburg, Illinois (though much of "Grandpa Bill" was shot after 1994 in Jacksonville, Florida, where Verene's maternal grandfather, pictured, lived). "I had a pretty good idea that my family was the most important thing to me that I could take pictures of," says Verene, 31, who lives in Brooklyn and Atlanta but spends several months of each year in Illinois continuing "Galesburg." "I feel good there, and I think my family members feel good there. There's a sense of belonging. Galesburg is endlessly charming, and a lot of people who know it find it so." Verene will be signing copies of his endlessly charming new monograph, *Chris Verene* (Twin Palms Publishers; $60), before his performance at the Thread Waxing Space. E.N.

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

otograph courtesy of Paul Morris Gallery and Fine Arts, Co.

Merle Temkin/Hachivi Edgar Heap of Birds
Needlework pieces on stretched cloth that depict the artist's own fingerprints/Sculpture, drawings, and other works in which the artist, a member of the Cheyenne and Arapaho Nations of Oklahoma, reflects on the politics of daily life. Through 11/4. • Art Resources Transfer, 210 Eleventh Ave. (212-691-5956).

Anton Vidokle
Sculptures crafted from Colombian shipping scraps, as well as digital prints using images of familiar "visual menus"; 10/20–11/25. • Audiello, 526 W. 26th St. (212-675-9082).

Eugene Von Bruenchenhein
Paintings of botanical images both sexually charged and evocative of atomic explosions; 10/19–11/25. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Jane and Louise Wilson
A video that was shot inside a Russian space-training center, projected on screens suspended from the gallery's ceiling; through 11/4. • 303, 525 W. 22nd St. (212-255-1121).

Randy Wray
Paintings depicting bizarre sculptural masses bound by ropes, nets, and cobwebs; through 11/11. • Eller, 526-30 W. 25th St. (212-206-6411).

Group Shows

Madison Avenue and Vicinity

China Institute
"The Chinese Painter As Poet"; through 12/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., and Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5.

Gat
Paintings by Beck, Brown, Farkas, Gedo, Martin, others; through 11/17. • 1100 Madison Ave. (212-327-0441).

57th Street Area

PaineWebber
"A Genius for Place: American Landscapes of the Country Place Era," an exhibition of contemporary photographs that reveal the sustaining beauty and artistry of early-twentieth-century landscape architecture; through 12/1. • 1285 Sixth Ave. (212-713-2885), Mon.-Fri. 8-6.

St. Etienne
"The Expressionist City," works by Beckmann, Dix, Grosz, Grundig, Heckel, Kirchner, Kollwitz, Mammen, Schiele, others; through 11/4. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Deitch Projects
"Street Market," a re-creation of an urban street by James, McGee, and Powers; through 11/4. • 18 Wooster St. (212-343-7300).

Watts
"Microwave, Two," works by Cooper, Gissler, Mills, Sollins, Zeller, others; through 11/11. • 123 Watts St. (212-219-1482).

Chelsea

Meltzer
"Room 01: Float," installations by Cressman, Goldfarb, Masley, Middlebrook, Tallichet; *Incubator,* a video installation by Andrew Bordwin; *Numb,* video wall projection by Nurit Newman; through 11/11. • 516 W. 20th St. (212-727-9330).

White Columns
"Foreign Body," works by seven emerging artists that imagine the insertion or invasion of a foreign element into a place where it would not ordinarily be found; 10/20–11/26. • 320 W. 13th St. (212-924-4212).

Photography

Wouter Deruytter
Photographs of cowboys at rodeos and Native Americans at ceremonial events; through 11/12. • Wessel O'Connor, 242 W. 26th St. (212-242-8811).

Joan Fontcuberta
Three new photographic series featuring images of milk and blood droplets, as well as landscapes constructed from Braille scripts; through 11/1. • Zabriskie, 41 E. 57th St. (212-752-1224).

Lee Friedlander and John Szarkowski
Two photographic approaches to apple trees: the former distilling abstract compositions from trunks and branches, the latter one harmonizing the formal qualities of the trees and their architectural backdrops; 10/19–11/25. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

ICP
"Eugène Atget: The Pioneer." Photographs of late-nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; through 1/21/01. • 1130 Fifth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8); $6, $4 seniors.

Scott Irvine
Photographs taken by cameras with imperfections in their lenses and then manipulated in the printing process to create revealing and haunting narratives; 10/19–11/18. • Bridgewater Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Jacques-Henri Lartigue
Vintage prints: from man and machine in motion to elegant women and sun-drenched holidays, all meant, as the artist put it, to "trap the very scent of happiness"; through 11/7. • Houk, 745 Fifth Ave. (212-750-7070).

Mann
"Starlight on the Rails," an exhibition of 60 railroad photographs by eighteen artists meant to convey the drama and romance of trains; through 12/9. • 210 Eleventh Ave. (212-989-7600).

Marcus
"In Process," photographs from the sixties and seventies by Flavin, Hesse, Judd, Kelly, LeWitt, Merz, and others; 10/20-11/25. • 578 Broadway (212-226-3200).

Abelardo Morell
Well-known images plus new camera obscura views of New York, Paris, Italy, and more; 10/19–12/2. • Benrubi, 52 E. 76th St. (212-517-3766).

Scott Peterman
Photographs of Maine landscapes that depict nature as a man-made abstraction; through 11/11. • Silverstein, 520 W. 21st St. (212-929-4300)

Gerald Slota
Dark, cinematic works that manipulate familiar scer of mundane life; 10/19–11/25. • Ricco/Maresca, 5 W. 20th St. (212-627-4819).

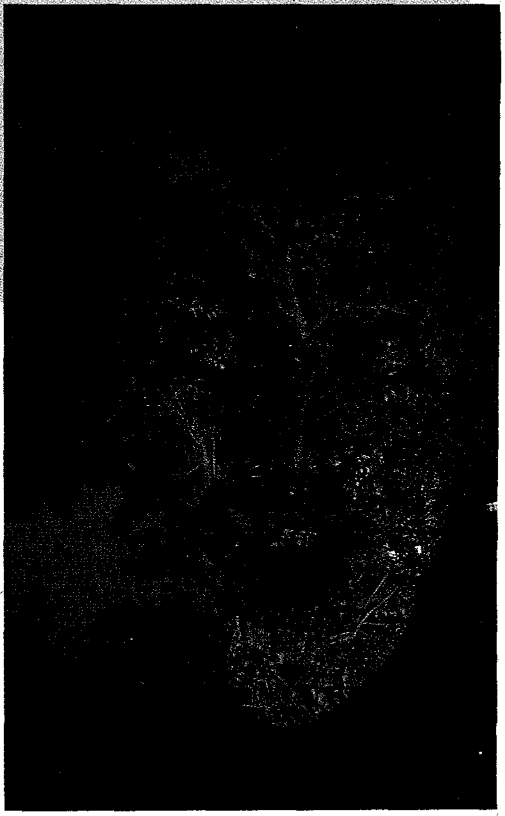
Edward Steichen
Vintage prints of the artist's most famous photograpl many of which are on public display for the first tir capturing iconic subjects from the era between WV and WWII; 10/20–12/2. • Greenberg, 120 Wooster (212-334-0010).

Chris Verene
"Galesburg," a series portraying the photographe family and friends in a small Illinois railroad tow through 11/11, at American Fine Arts, 22 Wooster (212-941-0401), and "Grandpa Bill," a documentati of the photographer's grandfather in Jacksonvil Florida, through 10/28, at Morris. • 465 W. 23rd (212-727-2752).

Happening

Fright Nights

Thanks to a $1 million gift from Target Stores to City Parks Foundation, Madison Squa Park will host a three-year, Public Art Fund-curated program of commissioned work (work that has never been presented in New York) by some of the world's most-wante artists. Tony Oursler, the artist who made video art fun, launches **"Target Art in th Park"** this week with his seasonally apropos *The Influence Machine*—video projections of ghastly faces on the park's trees (right) and paths, and even on artificial smoke. But hurry: It's a short-lived horror show, running nightly October 19-31, sundown to 9 P.M.



Photograph by Dennis Cow

Museums

American Craft Museum
"Memories of Murano: American Glass Artists Venice." Glass works made in Venice by Tina Ma Aufiero, James Carpenter, Dale Chihuly, Dan Dail William Prindle, Ginny Ruffner, Toots Zynsky, a other American glass artists who have been invited work in the Venetian glass factory of Paolo Veni through 1/7/01. • "Venetian Glass: 20th Century It ian Glass From the Olnick Spanu Collection." Wo

lavio Poli, Carlos Scarpa, Thomas Stearns, Paolo
ini, and other glass artists from the collection of
cy Olnick and Giorgio Spanu; through 1/7/01. •
V. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and
10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50
lents and seniors.

erican Museum of Natural History

hting Dinosaurs." Fossils of dinosaurs locked in
bat that were recently discovered in the Gobi
ert; through 10/29. • Central Park West at 79th St.
-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45;
uggested contribution, $6 students and seniors, $4.50
dren.

a Society at Midtown

wer and Desire: South Asian Paintings From the
Diego Museum of Art, Edwin Binney 3rd Col-
ion." Paintings created under the patronage of
rs of South Asian courts between the sixteenth
seventeenth centuries; through 1/7/01. • 502 Park
, at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun.
-6. $4, $2 students and seniors (free Tues.-Fri. 12-2).

oklyn Museum of Art

ld of the Nomads: Scythian Treasures From An-
t Ukraine." More than 170 articles of personal
rnment, ceremony, and battle created by Scythian
ts and Greek goldsmiths; through 1/21/01. • "Lee
sner." The first full-scale retrospective of the Amer-
abstract painter since her death in 1984; through
/01. • "Hip-Hop Nation: Roots, Rhymes, and
ge." An exhibition exploring the growth of hip-
music through music, video, photography, cloth-
and ephemera from its earliest stages through the
ent day, including clothing and accessories from
ka Bambaataa, Run-DMC, the Beastie Boys, Salt
Pepa, Tupac Shakur, and Puff Daddy; through
31. • 200 Eastern Pkwy., Brooklyn (718-638-5000);
.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Saturday of
y month), Sun. 11-6; $4, $2 students and seniors.

oper-Hewitt, National Design Museum, ithsonian Institution

e Opulent Eye of Alexander Girard." A retrospec-
of works by the mid-century American designer
architect (1907–1993); through 3/18/01. • "Mas-
ieces From the Vitra Design Museum: Furnishing
Modern Era." Furniture selected for its impor-
e in the evolution of industrial furniture design;
ugh 2/4/01. • 2 E. 91st St. (212-849-8300),
.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admis-
); $8, $3 students and seniors.

Center for the Arts

idget Riley: Reconnaissance." The British artist's
inal paintings from the sixties and seventies in
ch carefully calibrated geometric patterns seem to
e rhythmically across a canvas; through 6/17/01. •
ge Pardo: Project." A transformation of the Dia
ter's 6000-square-foot ground floor featuring col-
ceramic tiles, mural paintings, glass dividers, stylish
ng, increased natural light, and an expanded book-
; through 6/17/01. • "Rodney Graham and Bruce
nan: ... *the nearest faraway place* ... " New and ear-
works by both artists that reflect their shared inter-
in the myth of the American West; through
/01 • 548 W. 22nd St. (212-989-5566), Wed.-Sun.
; $6, $3 students and seniors.

wing Center

rwa Drawings From Ancient India." An exhibition
rawings by the Hill Korwa, a tribe in Central In-
curated by the French poet Franck André Jamme;
ugh 11/9. • 35 Wooster St. (212-219-2166), Tues.-Fri.
, Sat. 11-6; donation suggested.

k Collection

rush With Nature: The Gere Collection of Land-
e Oil Sketches." Scenic views of Italy painted by
ish, French, Italian, German, Belgian, and Scandi-
an artists, collected by the art historians Charlotte
John Gere; through 11/12. • "Mantegna's Descent
Limbo, From the Barbara Piasecka Johnson Col-
on." A smaller version of Mantegna's original mas-
iece that was probably painted by the artist for
linand Carlo, the last Duke of Mantua, around
–75; through 8/1/03. • "Six Paintings From the
ner Collection of Mr. and Mrs. John Hay Whit-
on Loan From the Greentree Foundation." Works
orot, Degas, Manet, Picasso, Redon; through
7/29/01. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Face to Face: Shiseido and the Manufacture of Beauty, 1900–2000." The history of the Japanese cosmetics company as told through its archives of prints, posters, photographs, product designs, advertisements, and works of art; through 10/28. • 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; 10/20–1/17/01. • "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avant-garde women artists, drawn from more than 30 public and private collections; through 1/7/01. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21/01. • 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"YES YOKO ONO." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; 10/18–1/14/01. • 333 E. 47th St. (212-832-1155), Tues.-Sun. 11-6; $5 suggested contribution.

Jewish Museum

"Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. • "Eat, Drink, and Be Merry: Wine and Beer in Ancient Times." The history of the two beverages as told through art, artifacts, and paraphernalia from the wine- and grain-producing regions of the Mediterranean and the Near East; through 11/5. • "Moritz Daniel Oppenheim: Scenes From Frankfurt's Jewish Past." Fourteen *grisaille* (monochromes in shades of gray) paintings by the German Jewish artist (1800–1882), from his series "Pictures of Traditional Jewish Family Life"; through 10/19. • "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late-nineteenth-century Jewish households; through 10/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art

"The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4/01. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21/01. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14/01. • "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21/01. • "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783–1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. • "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. • "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. • "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napolean III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. • "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, hand scrolls, album leaves, and letters from the Elliott Collection of the Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. • "American Modern: 1925–1940 Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. • "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45; $10, $5 students and seniors.

Morgan Library

"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819–1900) through letters, diaries, sketchbooks, photographs, and other materials from the library's holdings; through 1/7/01. • "Claude and the Ideal Landscape." Drawings of Italian landscapes by the French artist Claude Lorrain (1600–1682), who spent most of his life in Rome; through 10/29 • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

Museum for African Art

"In the Presence of Spirits: African Art From the National Museum of Ethnology, Lisbon." Artworks from Angola, Mozambique, and Guinea Bissau; through 12/31. Museum for African Art. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun.12-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art

"An Engagement With Folk Art, Cyril I. Nelson's Gifts to the Museum." Quilts, textiles, coverlets, painted and decorated furniture, paintings, and other works given to the museum by one of its trustees; through 1/7/01. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art

"Moma 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20/01. • "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. • "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28/01. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Life of the People: Realist Prints and Drawings From the Ben and Beatrice Rose Collection, 1912–1948." Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; through 1/14/01. • "Renewing a Block and the Spirit of its People: Photographs of Carmel Hill, Harlem, by Bill Foley; through 11/12. • "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. • 1220

NEW YORK MAGAZINE'S
STRICTLY PERSONALS

Where do smart, interesting and fun people meet? Strictly Personals of course! We have been making great matches for over 15 years. What are you waiting for? Call (212) 463-0024 and get in on the fun.

Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students, seniors.

Museum of the Fashion Institute of Technology
"A Woman's Hand: Designing Textiles in America, 1945–1969." Printed, woven, and knitted textiles for interiors and apparel by more than 40 women designers; through *1/13/01*. • "Bonnie Cashin, Practical Dreamer." An exhibition paying tribute to the American clothing designer through designs, childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, and other ephemera; through 1/6/01. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. 12-8, Sat. 10-5; free.

National Academy of Design
"Rave Reviews: American Art and Its Critics, 1826–1925." An exhibition examining the Academy's role in shaping the formation of American art criticism, with paintings by George Bellows, Thomas Cole, Thomas Eakins, Childe Hassam, Winslow Homer, John Singer Sargent, and others; through 12/31. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

New Museum of Contemporary Art
"Pierre et Gilles." Hand-painted photographs from the past two decades by the French collaborative team; through 1/7/01. • 583 Broadway (212-219-1222), Wed. and Sun. 12-6, Thurs.-Sat. 12-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"Utopia: The Search for the Ideal Society in the Western World." A collaborative exhibition between the NYPL and the Bibliothèque Nationale de France featuring works from both institutions' collections on the theme of utopia; through 1/27/01. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. • Fifth Ave. and 42nd St. (212-869-8089); Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"Intimate Friends: Thomas Cole, Asher Durand, William Cullen Bryant." Paintings, manuscripts, and periodicals relating to Cole and Durand, founders of the Hudson River School, and their poet-editor friend; 10/24–2/4/01. • "Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Customs House and the Woolworth Building; through 1/21/01. • "Jenny Lind: The Swedish Nightingale in America." Documents, portraits, medals, and ephemera from the society's collection relating to the celebrated nineteenth-century singer; through 10/29. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames" within his pictures, and his daydreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15/01. • "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15/01. • "Takashi Murakami: Second Mission Project ko2." A three-part sculptural installation depicting a life-size adolescent girl morphing into an airplane; through 11/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; $5 suggested donation.

Queens Museum of Art
"*Seductions and Games: Recent Video Installations* by Maureen Connor." The first American survey of the artist's interactive-media production; through 1/28/01. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; $4, $2 students and seniors.

Studio Museum in Harlem
"Whitfield Lovell: Whispers From the Walls." A mixed-media installation inspired by the forced removal of a thriving African-American community in Denton, Texas, in 1921; through 12/31. • "Isaac Julien: Vagabondia." A video installation by a British filmmaker that is his response to the Sir John Soane Museum in London, which houses an eccentric collection of antiquities amassed by Soane in the eighteenth century; through 1/7/01. • "Martin Pury The Cane Project." A series of woodblock prints the sculptor that were inspired by Harlem Ren sance writer Jean Toomer's classic novel, *C* through 1/7/01. • 144 W. 125th St. (212-864-45 Wed. and Thurs. 12-6, Fri. 12-8, Sat. and Sun. 12-6; $5 students and seniors.

Whitney Museum of American Art
"Edward Steichen." A retrospective of the photog pher's work including nearly 200 vintage print well as rarely seen examples of his work as a *pain* designer of textiles, and curator of exhibitic through 2/4/01. • "Roni Horn: Still Water (T River Thames, for Example." A piece comprising teen photographic images, printed as lithographs the surface of the River Thames; through 1/14/0 "Barbara Kruger." The first major museum retrosp tive of the artist's work, including billboards, pho graphic prints on paper and vinyl, etched m plates, installations, and sculptures that use text image to raise questions about values, taste, and material world; through 10/22. • Tony Oursler: Darkest Color Infinitely Amplified." A new w commissioned by the museum that allows three-mensional projections to appear in free spa through 10/31. • "In Depth: Recent Print Acqu tions." Prints by Burgoyne Diller, Donald Ju Louise Nevelson, and Richard Tuttle; through 11/ • 945 Madison Ave., at 75th St. (212-570-3676); Tu Wed., Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you w every Fri. 6-9); $10, $8 students, seniors, and groups of *teen or more.*

Whitney Museum of American Art at Phi Morris
"Sowon Kwon: Two or Three Corridors." A site-s cific installation of artworks chosen by the artist fr the private hallways of Philip Morris Compar Inc.'s international headquarters; 10/20–1/5/0 "Pastoral Pop!" Site-specific commissioned works Katrin Asbury, Rob de Mar, Rachel Feinstein, Pe Gould, Jason Middlebrook, Lisa Ruyter, and Aly Shotz; through 12/15. • 120 Park Ave. (917-663-25 Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
10/18 at 10: "Nineteenth Century Art." On vi from 10/14. 10/19 at 10 and 2: "English Furnitu On view from 10/14. 10/20 at 10: "Property fr the Di Portanova Collection." On view from 10/ 10/23 at 10: "Silver and Russian Works of Art." view from 10/21. 10/23 at 2: "Hahn Family Coll tion of Silver." On view from 10/21. 10/24 at and 2: "Watches." On view from 10/21. • 20 Ro feller Plaza (212-636-2000).

Christie's East
10/18 at 10: "Sports Memorabilia." On view fr 10/14. 10/19 at 10 and 2: "Old Master Paintin On view from 10/14. 10/21 at 2: "Wine." On v from 10/14. 10/23 at 10 and 2: "Jewelry." On v from 10/21. 10/24 at 10: "Jewelry Sale." On v from 10/21. • 219 E. 67th St. (212-606-0430).

Doyle
10/25 at 10: "Important English and Contine Furniture and Decorations." On view from 10/2 175 E. 87th St. (212-427-2730).

Sotheby's
10/18 at 10:15 and 2: "Old Master Paintings." view from 10/13. 10/19 at 10:15 and 2: "Mo hedeh." On view from 10/7. 10/20 at 10:15 an "Mercer House." On view from 10/15. 10/2 10:15 and 2: "English Furniture." On view fr 10/15. 10/23 at 10:15 and 2: "Jewelry: Jewel ra/Fauna." On view from 10/18. 10/24 at 10:15 2: "Jewelry." On view from 10/18. 10/24 at 1 and 2: "Silver/Russian Works of Art." On view fr 10/20. • 1334 York Ave., at 72nd St. (212-606-7000)

Swann Galleries
10/19 at 10:30 and 2: "Science, Medicine, and N ural History." On view from 10/14. 10/23 at 10 "Autographs." On view from 10/19. • 104 E. 25t (212-254-4710).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

ecent Openings

in Ducasse at the Essex House
ce's eight-Michelin-star chef has expanded his ire with 65 sumptuous seats in Manhattan. Before go, ask yourself: Do you want a meal or a protion? Because between the time you book a reseron with a $150 credit-card deposit and pay r $160-plus prix fixe check, you'll have e serious decisions to make. What brand ottled water to drink. Which knife to to slice your squab. And finally, most fully, which pen to sign your bill with. or the food, what's good is very good— soup with crab cakes, halibut with seain custard—but for every triumph, there is pse, a symptom of Narcissus in love with his gimmicks. • 155 W. 58th St. (212-265-7300). (E)

100+ NEW LISTINGS

isa
t designer tricks like a raised dining space in hing shades of off-white and secluded nooks give room a dignified grandeur, and the food backs it Chef Anita Lo finds inspiration everywhere from nghai (soup dumplings crowned with seared foie) to Provence (chickpea-stuffed zucchini blossoms h tomato and saffron sauces). The name means omen" in Arabic, so pay special attention to the der-specific wine list. • 13 Barrow St. (212-741-6699). E)

ou think pan-Asian fusion is so last decade, make e to the Flatiron triplex that used to be Flowers, ade with a glass elevator and retractable roof and home to chef Patricia Yeo and her inspired culi- inventions. What works? A trio of sensational tneys on Indian flatbread, and lapsang-souchonked quail with scallion pancakes, for starters. A et-level lounge caters to lighter appetites. • 21 W. St. (212-691-8888). (E)

alu
ot-so-subtle homage to Ricky Ricardo, this is a er club with a salsa beat, curtained booths, sharp sers, and 50 different kinds of rum. With that kind nventory, it's no wonder the lively crowd is guz- mojitos and daiquiris, barely pausing to refuel Colombian arepas with braised oxtail, tostones nos, Peruvian shrimp chowder, and seafood pael- 327 W. 44th St. (212-262-1111). (M)

doria
k Pellegrino Jr.'s father earned the nickname kie No after years of politely declining requests for vations at Rao's, his ten-table East Harlem celebriangout. Frank Jr. offers better odds in the theater ict: 136 seats, plus a raw bar upstairs. A fugitive Felidia's posh kitchen adds some verve to the e-style Neapolitan seafood salad and roasted pep- Pellegrino borrowed from his dad uptown. 9 W. 49th St. (212-582-0460). (E)

Demi
ena's Diane Forley named this twelve- wine shrine for its half-address and tion to hard-to-find half-bottles. n she challenged sommelier Aaron Rock to match appropriate wines her ever-so-dainty "tiers" of flavor- ed finger food. Order the Pinot Noir age, for instance, and share ethereal gras mousse, grilled baby lamb chops, Von Rock's Pinot of choice. Or flex own wine-pairing muscles and order carte. • 125½ E. 17th St. (212-260-0900).

e Hill
Urena's seasonal American menu s on his cooking tour of France and n, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning, and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

Brasserie 8½
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted diva staircase entrance and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

Canteen
It's not that the food is bad, just that it can't compete with the furniture (the orange wool upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

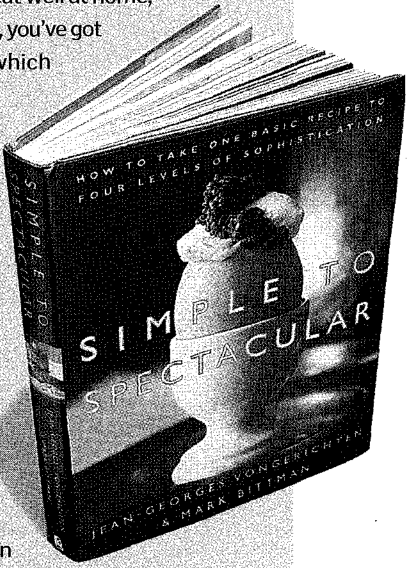
Chazal
What do France and Italy have in common? Impeccable fashion sense, chauvinistic attitudes about food and wine, and the Mediterranean, the food of which happens to be the unifying force at this collaboration between the owners of Bice and Ferrier, and architect (and partner) Jeffrey Beers. The broad menu specializes in exotic preparations of mussels and carpaccios, each prepared ten different ways. • 41 Madison Ave., nr. 26th Street (212-545-8555). (M)

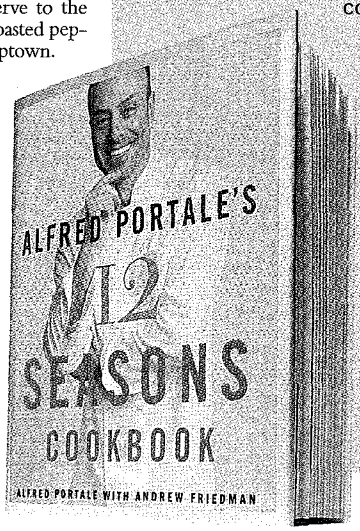
In Print

Cooks in Print

To catch a thief, you've got to think like a crook. And to eat well at home, the latest batch of coffee-table-quality cookbooks tells us, you've got to be even craftier. You have to *Think Like a Chef*, which happens to be the title of Gramercy Tavern chef Tom Colicchio's first book, out next month. But until we get into Colicchio's head, we have a couple of other culinary mind-sets to contemplate. This week, the chef-obsessed are blessed with new releases from Alfred Portale and Jean-Georges Vongerichten, who take decidedly different high-concept approaches but charge the same amount ($45; both Broadway Books). In **Simple to Spectacular**, Vongerichten tackles 50 theme-and-variation recipes, each presented in five ascending color-coordinated levels of difficulty. (In the right four-star hands, even mayonnaise gets complicated.) Take pasta: The easiest, ocher-hued recipe features saffron oil, uses four main ingredients, and is done in twenty minutes. The intimidatingly gray-toned oxtail ragu, on the other hand, takes five hours and a lot more work. Portale's **12 Seasons Cookbook** also offers the opportunity to show off by "flavor building," augmenting basic recipes with extra ingredients. To keep things interesting, he divides the year into a dozen monthlong seasons, differentiated by the availability of ingredients, holidays, and ritual (January is "a fresh start"). Thus lobster summer rolls in June, butternut-squash soup in October, and veal stew in March. "With all home cooks, as with professional chefs," Portale writes, "recipes can be a form of autobiography." What, we wonder, would our tuna casserole reveal about us?

R.R.


HOW TO TAKE ONE BASIC RECIPE TO FOUR LEVELS OF SOPHISTICATION
SIMPLE TO SPECTACULAR
JEAN-GEORGES VONGERICHTEN & MARK BITTMAN
SIMPLE TO SPECTACULAR



graphs by Michael Kraus.

Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of heaven. • 35 E. 18th St. (212-505-2233). (M–E)

Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

City Eatery
Who knows? With a spiffy renovation and new chef Scott Conant (formerly of Chianti and San Domenico) in the kitchen turning out lusty braised short ribs, zesty pastas, and olive-oil-poached tuna, the dining room formerly known as Astor Restaurant may become as popular a NoHo destination as the lively lounge downstairs. • 316 Bowery (212-253-8644). (I–M)

Commune
If you're envisioning a vegan paradise of skinny hippies in millet-dusted overalls, think again. In fact, think dark, loud, and populated by a scantily clad clientele that tends to congregate around the onyx bar and communal table. Co-owner Matthew Kenney takes the same comfort-food tack as at his other downtown hot spot, Canteen, except here the macaroni and cheese is truffled. • 12 E. 22nd St. (212-777-2600). (M)

Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steak house you will ever see, its meat locker filled with terrific steaks. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark–potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then, don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways, but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

Do Hwa
Jenny Kwak and her mother, Myung Ja, try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M).

Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. The overachiever in the orange clogs, his partner Joe Bastianich, and chef David Pasternack have done for Southern Italian seafood what Le Bernardin has done for French. In an inspired take on raw-shellfish service, the poured-concrete bar has a built-in conduit for ice and oysters. Other innovations include crudo (think Italian sashimi) and irresistible pastas like spaghetti with fresh chilis, mint, and a one-pound lobster. Whole fish for two is roasted in a sea-salt crust that's cracked tableside, a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M–E)

Fernicola
Mesa Grill alumna Barbara Bogart imbues Italian fare with her own modern accents at this former Williamsburg warehouse: chili-seared squid tossed with prosciutto, and frisée sauced with roasted-fig vinaigrette; cavatelli with oxtail ragu; chicken marinated in cranberry and pineapple juice. Bogart's is a palate founded in classical technique, yet she takes a refreshing approach to the dishes on her menu. • 119 Kent Ave. (718-388-9000). (M–E)

Gnocco Caffe
Co-owner Pierluigi Palazzo named this cheerful East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an emulsion of aged balsamic. • 337 E. 10th St. (212-677-1913). (I)

Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack are menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's okay to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M–E)

Gyroland
Is it a slice joint, a Greek coffee shop, a neon-sign store, or all of the above? While this alarmingly bright restaurant may suffer from a mild identity crisis, torn between serving strictly Turkish fare and appeasing the neighborhood clientele of hospital workers and police cadets with pizza and cheese-steak sandwiches, it's also an undersung source for fresh and delicious meze, doner kebab, kofte, lahmacun, and pide. The cops don't know what they're missing • 351 Second Ave., nr. 20th St. (212-254-3200). (I)

Leshko's
The design team behind Moomba and Veruka have given this former Ukrainian greasy spoon a new look (kind of Frank Lloyd Wright meets Greg Brady's attic bachelor pad). That and creatively prepared American comfort food attract a hip crowd who don't mind being squeezed together like straphangers. Almost nothing of the old Leshko's remains—except, maybe, the pierogi, though they've gotten a makeover, too: They're potato-stuffed, sautéed, and served on a bed of fennel, leeks, and mushrooms. • 111 Ave. A (212-777-2111). (I–M)

Lupa
We love this down-home Roman trattoria, and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices—but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as pricier sibling Babbo. • 170 Thompson St. (212-9 5089). (M)

Macelleria
Vegetarians, beware: The name is Italian for "butc shop," and the space used to be a meat lock Lespinasse alum Joseph Haber oversees a rib-stick "Italian mountain" menu of wild boar, fen sausages, roast pheasant, and slow-roasted baby lar He's even ventured far enough north to plunder *teleuropa* for fondue and Sachertorte. If this all sou prohibitively heavy, there's tapas and eighteen wi by the glass at the bar. • 48 Gansevoort St. (212-7 2555). (M)

Mangiarini
There may be more Italian restaurants on the Up East Side than there are cannoli on Mulberry Stre but few as bare-boned-chic as this one. The desig of the Calvin Klein boutique went commensurat minimalist at this narrow 30-seater, where spagh with lemon and basil and sandwiches like prosciu and melted goat cheese on semolina flatbread are stylishly stripped down as the décor. • 1593 Second A nr. 83rd St. (212-734-5500). (I)

Mardi Gras Pizza
A not-so-subtle Two Boots knockoff right down the cornmeal crust, spicy tomato sauce, and cray toppings, but who cares? This festive little joint's are light; the crust is crisp—though it could be th ner—and toppings like andouille and tasso add a fi Cajun kick. And they didn't even call it Famous Or inal Two Boots or Two Boots Too! • 3–7 Maiden (212-233-6066). (I)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the f branch of this steakhouse in his hometown, know it might play even better in red-meat-loving Manh tan. There's twelve of everything, from salads starters to potatoes and sauces. And where's the be Front and center, hung out to dry in a steel-and-g aging chamber. • 9 Penn Plaza (212-563-4444). (M–E

The Organic Grill
You want to eat healthy, but you're allergic to "he food." Not a problem at this East Village café that ta a refreshingly non-radical approach, using loc grown produce and artisanal ingredients in dishes black-bean-and-corn quesadilla with a cherry-tom salsa. Chicken and fish are available on weekends, coffee, that macro no-no, is organic and shade-gro • 123 First Ave. (212-477-7177). (I)

Orsay
The new version of *The Exorcist* isn't nearly as chill as what Jean de Noyer must have gone through ding the demons from this place. But from the as Mortimer's musty chicken hash, Orsay has rise brasserie swirling with seductive arches and g cheer, giving the Upper East Side the kind of Fre tickle it sorely needs. The former regulars never ha this good. Do you think they'd know the diff? • 1 Lexington, at 75th St. (212-517-6400). (M)

Pastis
Keith McNally's Pastis looks more like a gran Lucky Strike than a repro of the visually faultless B hazar, but not only does the slight downshifting m perfect sense; considering the tallow rivulet-ribbo neighborhood, it also renders the new place insta less imposing. Service is breezier, the crowd more nially noisy, and the only thing disappointing is you don't live closer. • 9 Ninth Ave. (212-929-4844).

Peasant
Peasant is exactly right. From it's stunningly bac brick-walled kitchen that features only open- cooking to its incredibly appealing Tuscan menu, c owner Frank De Carlo has reason to bust his butt every night, and you have almost too many reason undo yours. • 194 Elizabeth St. (212-965-9511). (M)

Pipa
Douglas Rodriguez has done Nuevo Latino at Pa and Chicama. Now he's tackling old-world Spa (sort of). A field trip to Galicia yielded dozen recipes for tapas, casseroles, soups, and flatbreads, al which undergo subtle and delicious transformatio the chef's inventive hands. Much more radical is conversion of the old Parlour Cafe into a seduc

Ground Rules

These pages list a selection of the city's noteworthy restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Most restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted charge/credit card.

berian oasis with serrano hams hanging from the rafters and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

Plate 347

We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm-goat-cheese salad, braised lamb shank, and an estimable blue-cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

Quartino

All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

Rhone

The owners of this former meatpacking-district garage are erstwhile sommeliers with a thing for the Rhone Valley. If you've ever wondered about the difference between a Côte Rôtie and a Côtes du Rhône-Villages, this is the place to find out, to the accompaniment of Gramercy Tavern alum Payson Dennis's sophisticated French country cooking. Splurge on lobster truffle salad or sea bass served with oxtail ragout, or just mellow out at the enormous walnut bar or on a low-slung fifties-era Artifort chair in the lounge. • 63 Gansevoort St. (212-367-8440). (M-E)

Roc

Rocco Cadolini brings his native and relatively undiscovered Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a rosemary and riced-potato crust, stuffs ravioli with pulled oxtail, and serves them with crisp thick-cut bacon. • 190A Duane St. (212-625-3333). (M-E)

Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

Rothman's Steakhouse & Grill

Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

Sabor

As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

Sandro's

Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

71 Clinton Fresh Food

Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

Opening

Dog House

Few New York establishments define "neighborhood joint" like **Fred's**, a four-year-old Amsterdam Avenue restaurant and bar named for a friendly black Lab who flunked the guide-dog exam. But as a mascot, he's come into his own, his picture plastered all over the cozy premises alongside customers' snapshots of their own canine companions. Lately, he's been sniffing out new territory across town, where his master, Larry Johnston, and Johnston's partner David Honor have opened an East Side outpost, with the same congenial atmosphere, giant salads, zesty pastas, and—judging by the framed glossies of Fred—decorating scheme. (1649 Third Avenue, near 92nd Street; 212-289-2700.)

hotograph by Carina Salvi.

Strip House

The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Tocqueville

At the loveliest new mom-and-pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

Village

After years of pushing steak-frites at places like Odeon and Quatorze, Stephen Lyle has more than mastered the bistro idiom. To prove it, he opened this instantly chic West Village watering hole, which draws a fabulous crowd tired of trying to remember the way to Pastis. Lyle weaves Asian and Mexican accents in dishes like tuna sashimi with grape leaves and oyster pan roast with chipotles; for more buttoned-down bistro tastes there's steak au poivre and potatoes sautéed in duck fat. • 62 W. 9th St. (212-505-3355). (M)

Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Alfanoose

This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern spreads, appetizers, and flatbreads as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Aquagrill

Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complimentary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

★ Balthazar

Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: Tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Bo Ky

There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian, and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

★ Bouley Bakery

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M–E)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, or strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. (212-966-6960). (E)

★ City Hall

Chef-owner Henry Meer may be imagineering Old New York, with backlit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish high-rise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M–E)

★ Danube

David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckled little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the wiener schnitzel manage to be Austro-Hungarian, but not too. • 30 Hudson St. (212-791-3771). (E)

Divine Bar

The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second fl. (212-791-WINE). (I–M)

Gigino Trattoria

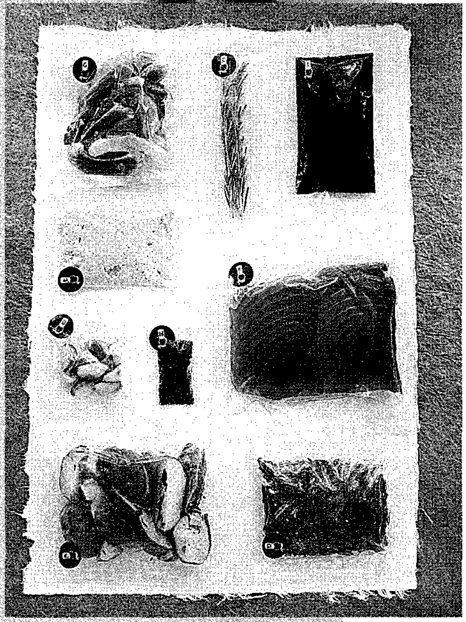
The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. • 323 Greenwich St. (212-431-1112). (M)

The Greatest Bar on Earth

This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

Gubbio

Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices
include pork medallions with stewed cabbage an
smoked ricotta, and lamb carpaccio with olive pest
• 223 W. Broadway (212-334-8077). (M–E)



Shopping Good news for technophobic gastronomes: **Impromptu Gourmet**, the amazing, bungleproof line of celebrity-chef-designed dinner kits that was available this past summer via the Internet, will be for sale starting this weekend at Balducci's, Citarella, Zabar's, and Grace's Marketplace. The eight kits, including Eric Ripert's soy-ginger shrimp, David Burke's filet mignon, and Peter X. Kelly's wasabi-crusted ahi tuna (pictured), provide all the measured, prepped, chopped, and vacuum-sealed ingredients you need to whip up a fab dinner for two in 30 minutes ($35 to $39). All you'll require are pots and pans, a stove or grill, and—until just-signed pastry chef Claudia Fleming finishes tinkering with one of her signature dishes—dessert.

★ Honmura An

While the management doesn't care about your er
trance clout at Moomba, it all too obviously plays f
vorites. Most emphatic, however, is its sanctim
niousness about soba and udon noodles. Still, yo
won't be disappointed—unless you don't take th
menu seriously when it claims that a dish is bui
around a single giant shrimp. • 170 Mercer St. (21
334-5253). (M–E)

Hudson River Club

From this Frank Lloyd Wright–ish dining room i
the World Financial Center, you can see the Statue
Liberty and Ellis Island. But your attention may ve
well be diverted by the eye-catching America
food—seafood sausage with stewed white bean
potato-and-truffle ravioli with saffron cream, seare
yellowfin tuna with caramelized foie gras—right i
front of you. • 4 World Financial Ctr. (212-786-150
(M–E).

★ The Mercer Kitchen

Within Christian Liagre's conversion of a subte
ranean catacomb into a sultry, intimately shadow
quartet of fluid yet diverse sectors, exec
tive chef Jean-Georges Vongerichten revea
how a few *ingredients can create flavors th*
are lucid and compelling. Olive and radi
chio join stewed rabbit, mint and coriand
ring sea-bass carpaccio, tomato soup
sparked by chili pepper and crabmeat. Yo
may be sorry you never sprang for that lo
on Spring. • 99 Prince St. (212-966-5454). (

Montrachet

No matter how many more restaurants th
indefatigable Drew Nieporent has up h
sleeve, this one's his baby—attractive, live
and one of the first truly great restaurants i
lower Manhattan. There's lunch on Fridays
try the Roquefort-and-pear salad—and di
ner Monday through Saturday. The wine li
is killer. • 239 W. Broadway, nr. White St. (21
219-2777). (E) AE only.

Morton's of Chicago

The second New York location of the n
tional steakhouse chain. Portions are hu
and the quality is consistent. And in case yo
hadn't noticed, beef is back. Again. • 90 We
St. (212-732-5665). (E)

★ Next Door Nobu

Set in a stunningly clever David Roc
well–designed room as homespun as it is e
egant, Nobu Matsuhisa's simpler version
his South American-flecked Asian cooki
matches its décor by making Nobu's genius ev
more accessible. The only thing we'd change is t
no-reservations policy. Come early, come late, co
on Monday. Come Saturday, if you're nuts. • 105 Hu
son St. (212-334-4445). (M–E)

★ Nobu

There is not another experience like it in town. No
Matsuhisa is a chef of such wondrous originality th
nothing on his menu is merely as it reads. Each di
reinvents your definition of what it should taste lik
Teensy oysters make your eyes pop. Bonito sooth
the throat like sable. Seaweed sparkles. The fake tre
aren't necessary. Two bites and you're in Eden. • 1
Hudson St. (212-219-0500). (M–E)

Omen

Step off this quiet SoHo side street, and you're su
denly transported to Kyoto—a feeling that's rei
forced by the traditional menu and decorative calli
raphy and ceramics. • 113 Thompson St. (212-925-892
(M–E) AE only.

★ Pearl Oyster Bar

Milos may have a fish display as big as this join
entire counter, but nothing can match the prepar
tory skills of the women who work the kitche
This ain't no Carnival Cruise. Keep your elbows
and your chin down, all the better to acknowled
a clam chowder revved up with smoky bacon, mu
sels in mustard cream, and a nutty grilled pompa
in herbs. • 18 Cornelia St. (212-691-8211). (M)

Photographs by Carina Sal

Quilty's
ere's something prim and ladylike about the understated room, a muted canvas for chef Katy Sparks's otic, flavor-saturated cooking: tamarind-barbecued ab on sweet corn curry. Panko-fried rabbit paillard th jicama-mango slaw. Macaroni with "many eeses" in an herbed-chili crust. And a scene-stealing ice-baked potato worth ordering the steak for. • 177 nce St. (212-254-1260). (M-E)

oul's
e dull roar in this cavelike bistro—aging graceful- amid the high-strung Thoroughbreds of SoHo's taurant racetrack—is a heartwarming sound. • 180 nce St., nr. Thompson St. (212-966-3518). (M)

alini Fedeli
the Manhattan offshoot of this popular Italian New sey restaurant, dishes like slow-roasted salmon with anterelles and pan-seared duck breast and leg confit th Calvados and braised figs—both available on the 0 prix fixe—are as elegant as the surroundings. • Duane St. (212-528-0400). (E)

ring Street Natural
fore SoHo was SoHo—and aeons before anyone en conceived of NoLIta—this health-food hub was ning out mostly organic, life-sustaining fare, very ilar to its present menu of fresh grilled fish, free- ge poultry, and soy every which way. • 62 Spring St. 2-966-0290). (M)

Wild Blue
sounds like a bar right outside the NASA com- und, but in fact, it's an intimate, unpretentious om that doesn't try to compete with the famous w. Chef Michael Lomonaco's menu is solid, su- rlative American, with a touch of the steakhouse side dishes like creamed spinach and butternut- ash hash. Don't wait for a special occasion to take 107-flight elevator ride. • 1 World Trade Center 2-524-7107). (E)

ndows on the World
, tourists love it. But Michael Lomanaco's sophisti- ed American food, including stout-braised Black gus short ribs and lobster potpie with truffle cream nehow manages to steal some attention away from main attraction, that spectacular view of Manhat- Island. Be sure to take advantage of the restaurant's 000-bottle wine cellar. • 1 World Trade Center, 107th r (212-524-7000). (E)

Zoë
e tables here are always jumping, cranked up with buzz of post-orgasmic shoppers and SoHo rists savvy enough to find their way to some of best fussy American food in New York. Chef vin Reilly, whose mission is to keep the prize- nning all-American wine list in mind as he de- ns the menu, is properly obsessed with seasonal redients. And just-baked cookies, still warm from oven, evoke memories of Mom. • 90 Prince St. 2-966-6722). (M-E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backward if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Clementine
John Schenk whisked and chopped his way from Gotham Bar & Grill to West Broadway, mad.61, the Monkey Bar, and, finally, his own swank Greenwich Village corner, where he serves the soulful, sophisticated food that made him famous: sticky off-the-bone spare ribs with fried green tomatoes, luscious chili-rubbed pork loin, and his signature cod on mashed potatoes. • 1 Fifth Ave. (212-253-0003). (M-E)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven-roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill
Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (M-E)

★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

★ Il Buco
Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop–cum–restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio, and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelette. • 54 E. 1st St. (212-677-6221). (I-M)

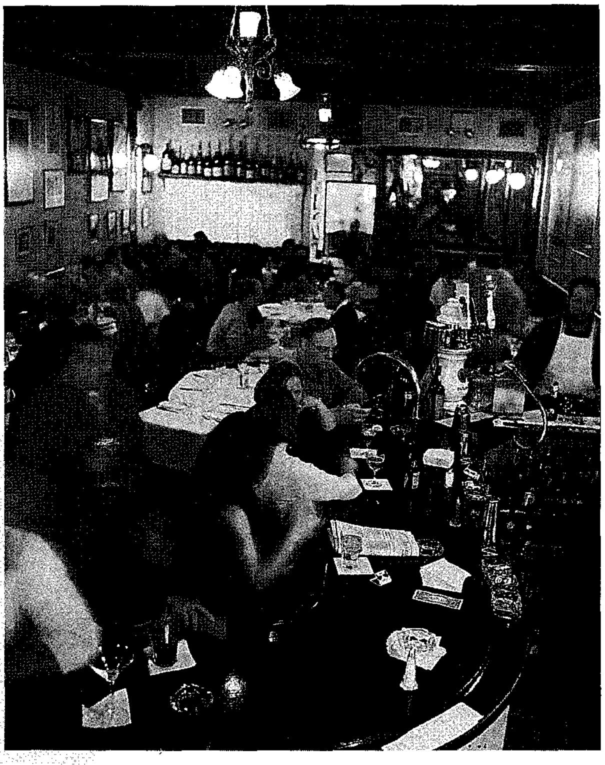
★ 2nd Avenue Deli
A recent face-lift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Ave. (212-677-0606). (I-M)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Anniversary

ell-Aged Beef

I see people eating meat. Red meat. Lots of it. We told you so. When **Les Halles** opened on a seedy Park Avenue South block a decade ago, a prophetic Gael Greene wrote, "I wouldn't be surprised if [it] restored the primacy of red meat." Ten years—and many, many steak-frites later—a brasserie-obsessed, protein-packing crowd still jams the room nightly. To celebrate its tenth anniversary, beginning on October 22, the kitchen is reviving classics like apple-and-blood-sausage tarts and braised tongue and calf trotter. On October 31, festivities conclude with the restaurant's annual Halloween party, which should be—judging by executive chef and *Kitchen Confidential* author Anthony Bourdain's account of the ghoulish gangs that run this city's restaurants—scarier than the West Village parade. Creepy costume tip: Go as a vegan. (411 Park Avenue South; 212-679-4111.)



tograph by Patrick Rytikangas.

Below 14th Street, West

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Babbo
Ever try goat-cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up any place that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Da Silvano
Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M-E)

★ Fressen
The three rooms are as spacious and sleek as an Audi TT. And considering the trendificant meatpacking setting and the priorities of nightly revelers, the house could have gotten away with a post-Cosmo menu of meager-morseled pizzas or duck burritos. Instead, they've opted for a selection of semi-organic dishes like escabeche of sardines or a mullet pot-au-feu. And rather than being somewhere hip, you actually feel hip, thanks to the refreshingly congenial staff. • 421 W. 13th St. (212-645-7775). (M-E)

Jekyll & Hyde
This boisterous Village restaurant bills itself as a "haunted explorers' club," offering interactive entertainment and—so that famished explorers may keep up their strength—a menu of American fare including "voodoo-spiced" Cajun steak. • 91 Seventh Ave. So. (212-989-7701). (I-M)

★ Surya
South Indian dishes deliciously fused with Western ways. In summer, there's a tranquil garden, and for predinner drinks, there's a sleek lounge and Indian-flavored cocktails like the tandoori sour. The unusual-for-Indian dishes (rack of lamb and sautéed halibut) are better than you'd expect, what with all the emphasis on atmosphere. And someone had the overdue idea of creating a decent wine list that proves that Kingfisher isn't the only way to quench a curry.• 302 Bleecker St. (212-807-7770). (M)

Tio Pepe
A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana. • 168 W. 4th St. (212-242-9338). (I-M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 Macdougal St. (212-673-0390). (M)

14th-42nd Streets, East Side

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ City Bakery
No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultrathick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I-M)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no-reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with crayfish-shrimp gumbo, a smoked-pork-loin Reuben, or steak au poivre. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). (I)

Madison Bistro
What every neighborhood needs: a casual spot for French classics like escargots, steak-frites, and bouillabaisse. Open-faced sandwiches called tartines are available at the bar, as are rustic French wines poured from imported oak barrels. • 238 Madison Ave., nr. 37th St. (212-447-1919). (M)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Medit ranean touches in dishes like seared tuna with ba bok choy and rack of lamb with couscous. • 110 Ma son Ave., nr. 29th St. (212-686-5551). (M)

Metro Fish
Hearty fish dinners with all the fixin's in a nautical s ting. Live lobsters, crabs, and other fresh seafood pl ters are simple, satisfying, and reminiscent of the s of shore dinners served in seaside towns along t Northeast coast. • 8 E. 36th St. (212-683-6444). (M)

Metronome
This lofty Flatiron space is especially well suited private functions, but even the lone diner will find t Deco design welcoming and the food—riffs or Mediterranean theme like "pinchos" of vegetab with goat cheese, and za'atar-crusted rack of lamb satisfying. Live jazz performed Wednesday throu Saturday. • 915 Broadway, at 21st St. (212-505-7400).

★ Oyster Bar
Unperturbed by the arriviste competition in the fo court next door, the jewel of the pre-renovation t minal continues to serve superlative pan roasts a clam chowders, and an overwhelming assortment East and West Coast oysters. The sprawling subter nean space has the hustle-bustle feel of a cafete which its snaking counters resemble, but the antic vaulted tile ceiling and the prices indicate otherwis Grand Central Terminal, 42nd St. and Vanderbilt Ave. (2 490-6650). (M-E)

Opening

Carolina in His Mind

The circuitous journey of baritone turned caterer turned restaurateur Alexanc Smalls (pictured) has taken him from Spartanburg, South Carolina, to the dini concourse at Grand Central, where this week he opens **Shoebox Cafe**, a diminuti version of his late, lamented Cafe Beulah. In a similarly wainscoted and golden-hu space with 40 seats and a full bar, he's reprising "Southern Revival" classics li Charleston black-bean soup, bourbon-praline ham, fried-oyster lowboy rolls, a sage-sausage chubby biscuits for breakfast, lunch, and eventually, dinner. (Gra Central Terminal, lower level; 212-986-5959.)

Photograph by Kenneth C

Patria

sty Latin American fare brought to you in a festive h-energy atmosphere. The three-story dining m is bright and airy by day and warm and earthy night. And you won't find a Cuban sandwich like anywhere else in New York. Or Havana, for that tter. • 250 Park Ave. So., nr. 20th St. (212-777-6211).

ssini's

is elegant split-level restaurant offers Northern ian cuisine and live music nightly. Chef Gilberto cializes in seafood, and accommodates private ties. • 108 E. 38th St. (212-683-0135). (E)

Tabla

diminishing to categorize Floyd Cardoz's clean an-spiced Maine crab cake or his exquisite pair- of seared foie gras with a black-pepper-and-pear npote as nouvelle Delhi; he's gone and forged a iriously satisfying union of this country's produce h the strong, heady spices and bewitchingly pun- t condiments of his homeland. A less expensive nu at the Bread Bar downstairs aspires less to ak new ground than to rekindle old taste memo- —specifically Cardoz's, including his mom's ipe for beef assad, otherwise known as "Indian roast." • 11 Madison Ave. (212-889-0667). (M–E)

voli Bar and Grill

is midtown restaurant aspires to attract a hip, ng crowd. Thus, a complimentary appetizer dur- happy hour, live music on Thursday night, a D.J. Saturdays, and a menu heavy on seafood like raw llfish, fish and chips, and lobster ravioli in seafood th. • 515 Third Ave., nr. 34th St. (212-532-3300). (I–M)

Standard

is restaurant and jazz club makes for a great night wo-in-one entertainment. Downstairs, nibble on anic pork ribs during a set by the Tommy Flana- Trio. Upstairs, partake of wild-mushroom pan st and five-spice-glazed duck breast in a dining m that manages to feel stylishly industrial and rm at the same time. • 116 E. 27th St. (212-447-7733).

Union Pacific

ybe if this were a less self-effacing restaurant, less tent with its serenity and more intent on trum- ing its singularly inventive chef, Rocco DiSpirito, re people would know how successfully it rivals eal rivals. But that would miss the point. One has admire the confidence to serve tuna with yuzu fresh wasabi cool as a breezeway in Aruba, the shness of sautéing skate in lime-pickled Swiss rd, and the chic to place a peck of pickled pep- s round a rich and rousing pheasant without bel- ing out "Ba da boom!!" nightly on the Food twork. • 111 E. 22nd St. (212-995-8500). (E)

Union Square Cafe

where else are uncommon combinations such rhubarb-blood-orange chutney and wasabi shed potatoes so seamlessly incorporated into es (so as to never frighten the buttoned-down ives). The bar is a great place to lunch solo. And devil's-food truffle with chocolate sauce can ke you act the fool. • 21 E. 16th St. (212-243- 0). (M–E)

Vatan

e vegetarian Indian food but find the options rwhelming? We empathize: We're constantly mis- ng the idli for the dosa. Skip the menu hassle by ing at this multitiered restaurant where, before 're seated, you'll be asked to remove your shoes. rything on the prix fixe menu will be delivered vave after wave of small bowls containing boldly ed vegetables and grains. The only decision to e is which socks to wear. • 409 Third Ave., at 29th 212-689-5666). (I)

th–42nd Streets, West Side

plebee's Neighborhood Grill & Bar

is national chain invades Manhattan's freshly bbed and reinvented 42nd Street with an ea- -to-please, affordable menu heavy on burgers, k, and fajitas. • 234 W. 42nd St. (212-391-7414).

Hush

Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

★ Mesa Grill

It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm

An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Red Cat

Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick sauté of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta

Perfectly situated for pre-theater, this moderately priced Northern Italian restaurant offers antipasti, salads, pizzas, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Della Femina

It might be easier to score a table here than at the infamous adman's East Hampton address, but don't read too much into that: Chef Kevin Penner's souped-up seasonal American menu tastes just as wonderful in the 212 area code. There's a little country and a little city in his cold corn soup with black-truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ The Four Seasons

They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

★ Fresco

A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that

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the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M) V.

Hatsuhana

One of Manhattan's pioneering sushi sources, and still an enduring option for a reliable midtown business lunch. All the raw-fish bases are covered. Plus there's house specialties, like cucumber-wrapped broiled eel and Kobe beef baked in a salt pouch and a bamboo leaf. • 17 E. 48th St. (212-355-3345). (M–E)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Le Cirque 2000

It took him almost a year to get the Byzantine elements of his gastronomic big top to snap into place, but Sirio Maccioni's Le Cirque 2000 is finally a startling production of urbane dexterity. But with chef Sotha Khunn and pastry chef Jacques Torres soon to take their simultaneous leaves, we'll have to wait and see whether ringmaster Maccioni can continue to dazzle us with this high-wire act. We're betting he can. • 455 Madison Ave. (212-303-7788). (E)

★ Le Périgord

A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. So it's surprising amidst all this tradition to find such modern food—fresh herbs, seasonal produce, and a flair for global flavors in dishes like herbal arctic char terrine with coconut emulsion and ginger oil. • 405 E. 52nd St. (212-755-6244). (E)

★ Lespinasse

Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut-squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Michael Jordan's The Steak House N.Y.C.

If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs and no matter how far you travel. And you're surrounded by the most spectacular restoration this city has seen in years. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar

A swanky renovation by David Rockwell and chef Andrew Chase's inspired New American menu have infused this midtown landmark with a new spirit. Plus there's nightly piano music and a special cocktail-hour canapé menu, to be enjoyed in the adjacent monkey-mural bar. • 60 E. 54th St. (212-838-2600). (E)

Morton's of Chicago

This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. • 551 Fifth Ave., at 45th St. (212-972-3315). (E)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana

You might call Rick Moonen a conservationist. We call him a tease. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as it is about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance, with real acid oomph. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E) MC.

Oscar's

A contemporary American brasserie named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. • Lexington Ave. at 50th St. (212-872-4920). (M)

★ Peacock Alley

In this cushioned cocoon of a dining room off the lobby of the Waldorf-Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

★ Sparks

We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an acquittal) on these saloonlike premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list, which classifies the voluminc bottlings of Bordeaux by vintage. • 210 E. 46th St. (2 687-4855). (E)

43rd–56th Streets, West Side

Adrienne

After extensive renovations, the restaurant in this pc midtown hotel has a new look, a new chef, and a s phisticated American menu. A few of the more n table dishes include a warm lobster salad with brais mango, and a confit of wild striped bass with a shal vinaigrette. • 700 Fifth Ave., at 55th St., in the Penins (212-903-3918). (M–E)

★ Aquavit

Swedish chef Marcus Samuelsson puts his own uni hibited spin on Scandinavian food, which isn't to you won't find herring, gravlax, and Swedish meatb on his menu. But for every expected Northern c light there's an innovation like tandoori-smoked cl with goat-cheese parfait and Osetra caviar. Those w find the quasi-corporate dining room frosty can wa up with an aquavit or dine upstairs in the cozier, l expensive café. • 13 W. 54th St. (212-307-7311). (M–E)

B. Smith's

Barbara Smith, who launched her culinary emp around the corner, is now ensconc on Restaurant Row, where she feed theatergoing clientele her own v sion of global cuisine, from Th spiced wings and Saigon shrimp r to the evocatively named "so sl roast dry rub buttah ribs." Live j Friday and Saturday night. • 320 46th St. (212-315-1100). (M)

★ Beacon

The gimmick here is cooking eve thing over an open fire: wood-roast trout, spit-roasted duck with grill scallions, roast suckling pig with grill apples and bitter chocolate rub, ev artichokes and asparagus. The hou baked breads are exceptional. Sou dough toast and egg-garlic broth i soup potent enough to disarm a fa ly of vampires. And in an age of signer martinis and so-so Cosmos, classic cocktail list is precision scien • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House

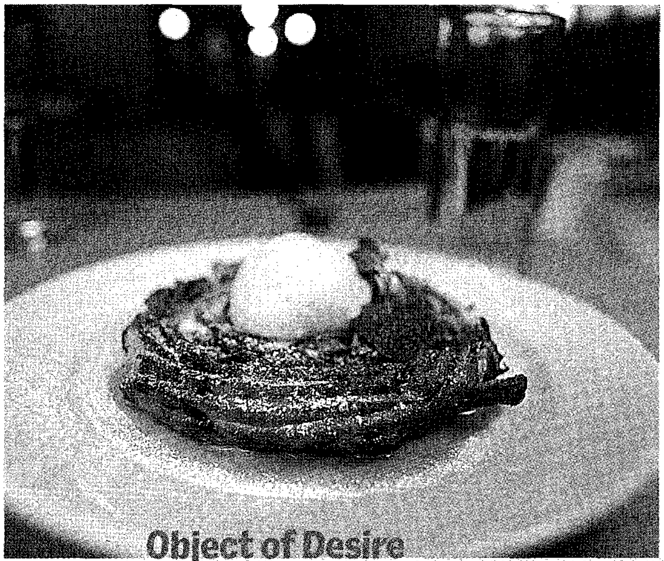
This rollicking steakhouse has lo fed hordes of hungry, beef-eating businessmen and people who love them. The festive air gets pretty th by the bar, where cigars prevail, but the dining roo devoted entirely to the consumption of steakho standards. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant been serving its refined versions of tandoori lobs lamb kandhari, and chicken kashmiri to a midto office crowd for years. Try the excellent Indian bre • 30 W. 52nd St. (212-541-7777). (M)

Brasserie Bit

With David Ruggerio supervising the kitchen at new theater-district restaurant, expect a bit of Ital cooking to seep into the French-American me Pre- or post-curtain appetites are sated with hea fare like braised short ribs with olive-oil-enric mashed potatoes, and garlic-roasted pork shank. W something less heavy-duty? Try the European ta served at the serpentine zinc bar. • 258 W. 44th St. (



Object of Desire

Choux Fetish

When is a cruller not a cruller, as those reared on the Dunkin' and Twin Donuts paradi know it? When it's made with weightless French-style choux pastry (cream-puff or écl dough) piped into a circle, suffused with caramelized apples, and drizzled with cara sauce, as it is at **Five Points**. No dunking. (31 Great Jones Street; 212-253-5700.)

Photograph by Liz Ste

-4440). (M) AE, MC, V.

Island Burgers and Shakes

is Hell's Kitchen storefront with a Southern Cali-
nia vibe specializes in burgers and chicken sand-
hes, or churrascos, in countless combinations and
ved on great bread and with superior condiments. A
kened churrasco is almost painfully spicy and needs
y minor embellishment (some blue cheese, or avo-
lo and Monterey Jack) to gain admission into our
dwich hall of fame. Great malteds douse the flames.
6 Ninth Ave., near 51st St. (212-307-7394). (I) ($).

JUdson Grill

a room so vast and vaulted you expect them to be
ouncing Trailways departures. But chef Bill Tele-
's cooking, propelled by a rousing level of confi-
ce in bold flavors and pairings, matches the bravu-
f the room. With blithe deftness, he makes the fa-
iar seem fresh. Crab cakes get dashed with lemon
bena, chickpea soup tickles insidiously, and loin of
k with apple compote will leave you happy. • 152
52nd St. (212-582-5252). (E)

Veranda

opular theater-district spot offering generous por-
s of fish, seafood, veal chops, and pasta and brunch
weekends. Free parking (with dinner) from 5 P.M.
1 A.M. • 163 W. 47th St. (212-391-0905). (M)

Le Bernardin

iticizing Le Bernardin is like analyzing rainbows.
t try to describe the snapper in coconut milk or the
ck bass with truffles and celery root. No matter
at you say, you sound like a fool. Submit to the sor-
y of chef Eric Ripert, the bewitchery of owner
co-creator Maguy Le Coze, and experience the
illing sensation of having everything that surrounds
perfect. • 155 W. 51st St. (212-489-1515). (E)

Pyrénées

nch Provençal cuisine. Cassoulet from Toulouse is
ommended, as well as filet mignon and frogs' legs.
rustic atmosphere. A lot of theatergoers. • 251 W.
t St. (212-246-0044). (M)

cal

our idea of theater-district dining is a lackluster
x fixe, this stylish newcomer and its focused, flavor-
cooking will open your eyes and—with entrées
turing into the mid-$30 range—your wallet. Pre-
usly seen stirring the pots for Ron Perelman, chef
nklin Becker has the knack. We're particularly fond
is Vidalia-onion-and-black-olive tart, and knock-
sea scallops riding a crab cake.• 224 W. 47th St.
-921-2005). (M–E) .

rtini's

nvenient for pre- and post-theater dining, with a
zing sidewalk café and rustic homemade pastas,
rcoal-grilled seafood, and, of course, multiple vari-
ns of the house drink. • 810 Seventh Ave., at 53rd St.
-767-1717). (M)

and Whistle

usiness clientele and a coming-and-going-to-the-
ater crowd can find Irish specialties—both solid
liquid—here. • 165 W. 47th St. (212-302-0112). (M)

eye Grill

what the Carnegie Hall neighborhood needed: a
e room with nudes on the pillars and all manner
moked fish on the bar. The signature dish, dancing
mp, is great for sharing. And don't leave without
pling the banana-cream pie. • 888 Seventh Ave., at
St. (212-541-9000). (M–E)

é Pujol

s theater-district oasis offers fine provincial French
king in a sweet country-inn atmosphere. The con-
tional menu includes specials like pan-seared duck
st with fruit chutney, steamed cod with coriander
ginger vinaigrette, and a warm lobster salad. • 321
1st St. (212-246-3023). (M)

ar Indian Cuisine

s casual restaurant attracts office workers and
rists, who come for house specialties like ginger
ken, lamb shaslik, onion bhajia, and the always-
ular chicken tikka masala. • 58 W. 56th St. (212-581-
). (I–M)

Andrews

what might be New York's only full-fledged Scot-
restaurant, the bartenders wear kilts, the Scotch is
le-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Trattoria Dopo Teatro

Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops and risotto with baby shrimps. The dining room is decorated with Italian cinema stills and single-minded connoisseurs can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

Armani Café

This stylish midtown haven for weary shoppers on the sixth floor and rooftop terrace of the Emporio Armani boutique offers fresh salads, al dente pastas, sandwiches, and entrée specials like chicken breast with lentils. • 601 Madison Ave., nr. 57th St. (212-715-0500). (M)

Astra

The D&D Building's unofficial commissary has a stellar view, a menu devised by Charlie Palmer, and is open to public for lunch only. Try grilled salmon niçoise, purée of wild mushrooms, and the Astra Blast—a dressed-to-kill BLT. • 979 Third Ave., nr. 58th St. (212-644-9394). (I–M)

★ Brooklyn Diner U.S.A.

If this is how owner Shelly Fireman chooses to memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain. It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket and a ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. • 212 W. 57th St. (212-581-8900). (M) AE, DC, DS, MC, V.

★ Felidia

In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrées get deftly tweaked. The wine list always impresses, and olive-oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

Jennifer's Restaurant

This casual Italian restaurant, a welcome refuge for tourists and local businesspeople, serves well-prepared classic Italian-American dishes, including shrimp stuffed with crabmeat and linguini with whole lobster in a garlicky tomato sauce. • 117 W. 58th St. (212-397-4256). (M)

The Russian Tea Room

If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and the luscious lyulya kebab. • 150 W. 57th St. (212-974-2111). (E)

Above 60th Street, East Side

★ Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 E. 76th St. (212-722-0700). (E)

★ Cello

Owner Jacques Le Magueresse has chosen every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) to serve as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8, but, hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

★ Etats-Unis

Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

Fireman's of Brooklyn

The man behind midtown's nostalgic Brooklyn Diner expands on his outerborough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like "Bubba Fireman's chicken." • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

★ Fred's at Barneys New York

Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M–E)

★ Lobster Club

If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative, and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M–E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau conco first and second courses that match François's tou ed thirds. • 1032 Lexington Ave. (212-717-5252). (M-

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-panca breakfast until three in the afternoon, or come f dinner, when the pastry counter becomes a wi bar, votive candles flicker on tiny tabletops, and t menu shifts to sophisticated French-American fa like sweetbreads, foie gras terrine, and crisp ro duckling. Chef-owner Scott Campbell is jus proud of his creamy Valrhona hot chocolate, whi he freezes into ice cream in the summer. • 5 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Barney Greengrass
A Formica-clad shrine to smoked fish and ever thing else that defines the dying art of Jewish a petizing. No one's stopping you from orderi cheese blintzes, chopped liver, even caviar. B that's not why you're here. You're here to sav Barney's raison d'être: the holy trinity of sturgec smoked salmon, or Nova scrambled with eggs a onion, with a H&H bagel and cream cheese the side. • 541 Amsterdam Ave., nr. 86th St. (212-7 4707). (M) ($).

★ Jean Georges
Nothing and no one at Jean Georges steals cen stage from the wondrous creations of its extraor nary chef, Jean-Georges Vongerichten. If you okay with such divine supplication, prepare to open-mouthed whenever you're not chewin Nothing you encounter will fail to dazzle, from t simplest dish of asparagus and morels au jus to t unexpected combo of sweetbreads en cocotte w ginger and licorice. • 1 Central Park West (212-2 3900). (E)

La Vela
A comfortable, unpretentious spot for Northe Italian food. Worth sampling are the zuppa di pes the risotto, and the wild-mushroom, black-oli and goat-cheese pasta. • 373 Amsterdam Ave., nr. 7 St. (212-877-7818). (I)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bo bay have brought regional Indian cuisine Columbus Circle. The prix fixe lunch buffet i bargain, and all the trendy territories (Goa, Gujai are well-represented. • 1845 Broadway, nr. 61st (212-245-4444). (M)

Brooklyn

★ Diner
Even before you've finished your first cocktail, y notice the floor is tilting. But the disequilibri contributes to the charm of this snug, just-habbed-enough 1927 dining car. A beyond redu tive menu offering "soup," "burger," "spinach," a at brunch, "hot cereal" misleads at first. Don't l lieve the lack of hype. Chef Caroline Fidai shows her dexterous hand with specials like suc lent pork loin with caramelized cipollini and te der lamb ragout with white-bean gratin. • 85 Bro way (718-486-3077). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, a creamed spinach. Apply for your own Peter Lu credit card, or bring cash. • 178 Broadway, at Bedf Ave. (718-387-7400). (E) ($).

Queens

Water's Edge
Every table has a view of Manhattan. A quiet a elegant space to partake of fancy American fare l roasted-chestnut soup and red snapper poachec orange-saffron infusion with baby fennel a chervil. Jacket required. • 44th Dr. at the East R (718-482-0033). (E)

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InConcert

Edited by Tara Pepper

lassical Music

)R Symphony Orchestra, Midori, violin
ristopher Eschenbach conducts a program featur- Tchaikovsky's *Violin Concerto in D Major.* 10/16 at • Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247- 00); $21–$83.

e Lark Quartet, Giovanni Sollima, cello
emiere Sollima's *Viaggio in Italia,* commissioned by Buccellati family of jewelers from Milan. 10/17 at 0. • Carnegie Hall, 881 Seventh Ave., at 57th St. (212- 7-7800); $10–$65.

int Louis Symphony Orchestra
trouchka and *The Rite of Spring* are interspersed with ser-known works in two programs of Stravinsky's sic. 10/18 and 10/19 at 8. • Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $20–$78.

e New York Philharmonic
nductor Debut Week spotlights Marcello Viotti ding three performances of Respighi's Overture to *lfagor* and Chausson's *Symphony in B-flat.* 10/19 and /21 at 8, 10/20 at 11. • Avery Fisher Hall, Lincoln Cen- (212-721-6500); $19–$80.

nerican Symphony Orchestra
gins a series of works exploring "Music and Mem- y" with Mahler's *Symphony No. 7* conducted by on Botstein. 10/20 at 8. • Avery Fisher Hall, Lincoln nter (212-581-1365); $18–$45.

onic Boom 2000"
emieres new works by contemporary classical composers, including Steve Reich's *Vermont Counterpoint* eleven flutes, and Younghi Pagh-Paan's *Roaring oves* for ensemble and audience. 10/20 at 8. • The eat Hall, Cooper Union, 7th St. at Third Ave. (212-279- 00); $12, students and seniors $6.

emerata Baltica, Gideon Kremer, violin
ake their Carnegie Hall debut with *Eight Seasons,* arrangement combining Piazzola's *Four Seasons of enos Aires* with Vivaldi's *Four Seasons.* 10/20 at 8. • rnegie Hall, 881 Seventh Ave., at 57th St. (212-247- 00); $19–$73.

urray Perahia, piano
roduces Bach's "Goldberg Variations" to his con- t repertoire for the first time as part of the "Great rformers" series. 10/22 at 3. • Avery Fisher Hall, Lin- n Center (212-721-6500); $30–$55.

chestra of St. Luke's, The Canticum Novum gers
emiere *Magnificat for a New Millennium* by Knut stedt in a concert commemorating Norwegian im- grants to the United States that also features works Copland and Barber. 10/22 at 7. • Alice Tully Hall, Lin- n Center (212-875-5788); $15–$50, students half price.

ne-Marie McDermott, piano
rforms Bach partitas and Brahms's *Variations and gue on a Theme of Handel.* 10/23 at 8. • Alice Tully Hall, coln Center (212-875-5788); $25–$45.

e Montreal Symphony Orchestra and Chorus
lebrates the 75th birthday of Greece's composer reate and Nobel Peace Prize candidate Mikis eodorakis with works including excerpts from his eras *Medea* and *Antigone.* 10/23 at 8. • Avery Fisher l, Lincoln Center (212-721-6500); $30–$55.

lusic and Politics: Charles V"
e Huelgas Ensemble performs fifteenth- and teenth-century music. 10/24 at 8. • Miller Theatre at lumbia University, 2960 Broadway, at 116th St. (212- 4-7799); $35.

pera

he Legend of Tamar"
e Georgian National Singing and Dancing Ensem- blends their ancient polyphonic singing and tradinal dancing in a tale of a knight's quest for true love. 10/19–10/22 at 8. • City Center, 130 W. 56th St. (212-581-1212); $25–$55.

The Metropolitan Opera
Carmen opens 10/23. Jürgen Flimm's new production of Beethoven's *Fidelio* is performed through 11/2. *Samson et Dalila* closes 10/19, *Don Giovanni* closes 10/21, and *Turandot* continues until 11/25. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); $18–$180.

New York City Opera
Prokofiev's *The Love for Three Oranges* returns to the repertory 10/17. *The Turn of the Screw* by Benjamin Britten closes 10/18; *La Traviata* is performed until 11/1. Also playing: *Madama Butterfly* and *Le Nozze di Figaro.* Tues.–Thurs. at 7:30, Fri. and Sat. at 1:30 and 8. • New York State Theater, Lincoln Center (212-870-5630), www.nycopera.com; $25–$92.

Dance

The Battery Dance Company
Marks its twenty-fifth anniversary with premieres including *Used Car Salesman* with live music by the Ethos Percussion Group; *the anyone's ballet* returns to the repertoire. 10/19 at 7:30. • John Jay College Theater, 599 W. 59th St. (212-219-3910); $20.

"New York on New York"
Danspace Project and the Puffin Foundation explore New Yorkers' concerns ranging from overcommercialization to notions of community. 10/20–10/22 and 10/27–10/29 at 8:30. • Danspace Project at St. Mark's Church, 131 E. 10th St. (212-674-8194); $10.

The Stephen Petronio Company
Premieres *Strange Attractors* in celebration of the company's twenty-fifth anniversary. 10/17–10/22 at 8, weekend matinees at 2. • Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $35.

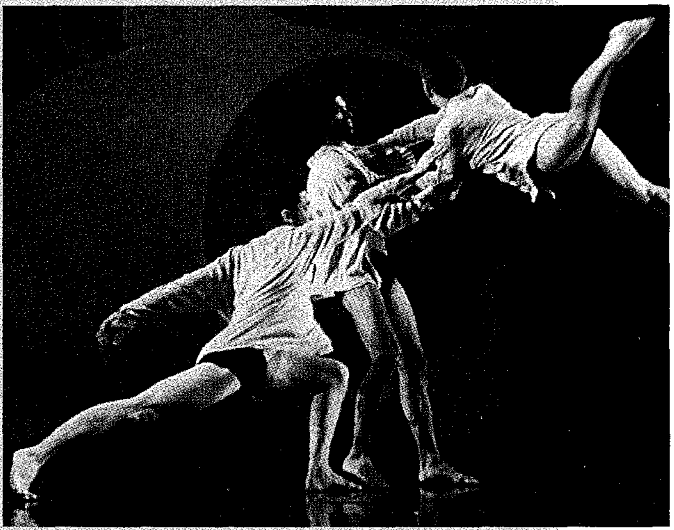
Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Preview

Fatal Attraction

"Chaos theory for the layman," says choreographer Stephen Petronio of the source for his latest work's title, ***Strange Attractors.*** A strange attractor, he explains, is not a man in a trench coat but "a moving focal point in a field that looks chaotic—a suggestion of pattern in a seemingly random field." The same could be said of Petronio and his career. When he came to Manhattan in 1979 from Nutley, New Jersey, where his family still lives, he spent his first year dancing with the Trisha Brown Company by day, washing dishes by night, and renting a couch in an East Village apartment so tiny he could cook pasta while sitting in the bath. Today, during a rehearsal at the Joyce SoHo, his own personal field, at least, is seemingly a little less random. "We've reached the end, the hardest part," he says, glancing across the studio at his exhausted troupe as the dancers stretch out across the floor. "We practice a movement for a long time, then I throw them into situations that are disorienting so their animal instincts can come out." Dancers climb on top of each other to build structures that are reflected in the polished metal surfaces of the stage—again producing order amid chaos. "I'm trying to make something that looks very secure in space but feels very hot in temperature." He layers "aggressive, physically charged movements" into the pattern so that collapse seems always imminent. "We're all drawn to people without knowing why," he says. "There's lots of chaos in my life. At least here it's somewhat controlled." (See "Dance.") T.P.



tograph by Matthew Cazier.

cue

Nightlife

Edited by Ethan Brow

Concerts

"A Magic Science: Celebrating Jimi Hendrix"
10/20 at 8. 10/21 at 7:30. Featuring Medeski, Martin & Wood; Vernon Reid; the Gil Evans Orchestra led by Miles Evans; Chris Whitley; Sandra St. Victor; D.J. Logic. • Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4111). $17–$40.

"Ritual Expo"
With Coldcut, Miguel Migs, Jazzanova, Kid Koala, Slum Village, Bahamadia, François K, and more. 10/22 at 2. • *Roseland, 239 W. 52nd St. (212-307-7171). $12.*

Bad Religion
10/20 at 7:30. With the Promise Ring and Kid With Manhead. • Roseland, 239 W. 52nd St. (212-307-7171). $22.50–$25.

The Doobie Brothers
10/21 at 8. • Beacon Theatre, 74th St. at Broadway (212-307-7171). $35–$75.

Elton John
10/20 and 10/21 at 8. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). Sold out.

Emmylou Harris
10/19 at 8. • Beacon Theatre, 74th St. at Broadway (212-307-7171). $35–$50.

Gregg Allman & Friends
10/23 at 8. • Community Theatre, Morristown, N.J. (212-307-7171). $40.

Limp Bizkit
10/19 at 7. With Eminem, Papa Roach, and Xzibit. • Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). $39.50.

Moby
10/18, 10/21, and 10/22 at 8: with Hybrid. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $30. 10/21 and 10/22 shows sold out.

Small Stages

B.B. King Blues Club & Grill
10/18: The Rippingtons. 10/19: America. 10/20 and 10/21: Greg Allman. • 243 W. 42nd St. (212-997-4144).

Bottom Line
10/18: Holly Near. 10/20: 10,000 Maniacs. 10/21: The Fab Faux. • 15 W. 4th St. (212-228-7880).

Bowery Ballroom
10/17: Twilight Singers. 10/19–10/22: CMJ Music Marathon. • 6 Delancey St. (212-533-2111).

Chicago B.L.U.E.S.
10/19: Jon Paris. 10/20: Smokin' Joe Kubek. 10/21: Gary U.S. Bonds. • 73 Eighth Ave. (212-924-9755). $.

Fez
Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 10/17: Alison Moorer; Jules Shear. 10/18: Dan Bryk; Chris Mills; Amy Correia. 10/20: Kitty Craft; Fan Modine. 10/21: CMJ Music Marathon. 10/22: Hannah Marcus; Cameron Dezen. 10/23: Julia Fordham. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
10/16: Jurassic 5. 10/17: The Samples. 10/18: Bjorn Again. 10/19: Union Underground; Flybanger. 10/20: Grandaddy; *Tenacious D; At the Drive In;* Russell Simins; Sunshine. 10/21: Lambchop; Ian Pooley; Rinocerose; DJ Geoffe; Underground Video. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 10/15 and 10/22: Howard Fishman Quartet. 10/20: Dorothy Cowfield; Gogol Bordello. 10/21: Marga Gomez. 10/23: La La LaChiusa. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/16: Tim Berne/Michael Formanek Duo. 10/1
Dead Prez. 10/18: Tony Levin; Jesse Gress; Jer
Marotta; Larry Fast. 10/19: John Scofield. 10/2
Damon & Naomi; Of Montreal; Marshmallow Coa
10/21: Lupine Howl; Sing Sing; Freeheat; Thou
Industry. 10/22: Hovercraft. 10/23: Bobby Previ
Elliott Sharp; Jamie Saft; David Binney. • 74 Leonard
(212-219-3055). $.

Makor
10/19: CMJ Music Festival: Rykodisc Showcase; J
Klein; Peter Bruntnell; Josh Rouse; Honeydo
Mocean Worker. • 35 W. 67 St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Tuesdays in Octobe
"Hardcore" with Misstress Formika. Fridays, exce
10/18: Buddy Woodward; Nitro Express. 10/19: T
Hair Dressers; Punk and Metal Karaoke. 10/21: T
Demolition String Band. 10/22: Why-O Services
99 Ave. B (212-982-2511).

Maxwell's
10/16: Los Straitjackets; Laika. 10/19: The Explosio
Zero Zero. 10/20: The Ocean Blue; Bratmobile. 10/2
The Waco Brothers; Cropduster. 10/22: Southe
Culture on the Skids. 10/23: Broadcast. • 10
Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
10/16: Amy Correia. 10/17: Stage; Jeep. 10/18: Migh
Purple; Jennifer Nettles Band. 10/19–10/22: C
Music Festival. • 217 E. Houston St. (212-260-4700).

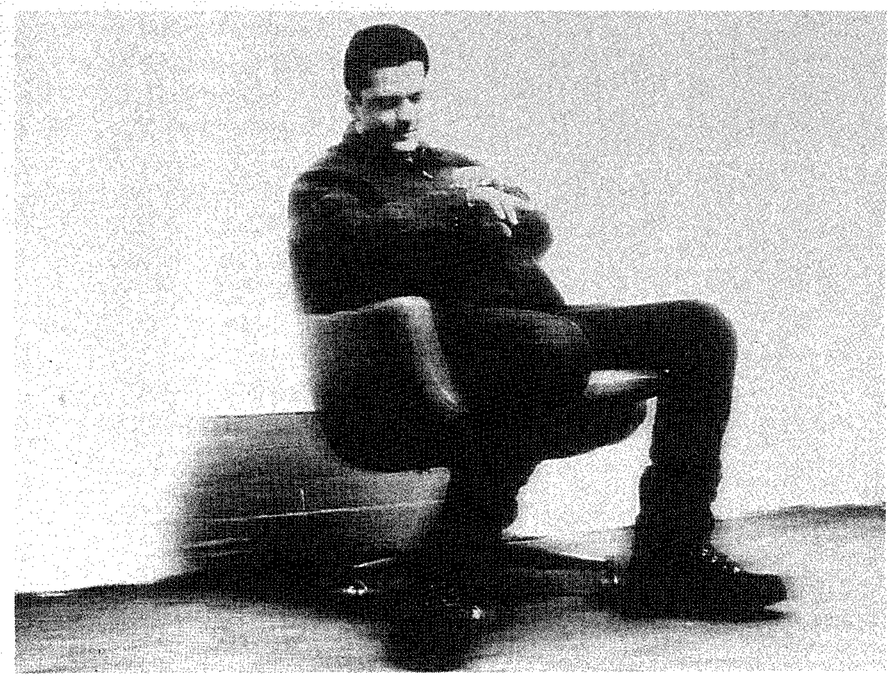
Rodeo Bar
10/16: Bruce Henderson. 10/17: Brian Mitche
10/18: Lil' Mo. 10/19: Dallas Wayne; The Tarb
Ramblers. 10/20: Danny Barnes. 10/21: The Hangdo
Matthew Jennings. 10/22: The Flying Neutrin
10/23: Bruce Henderson. • 375 Third Ave., at 27th
(212-683-6500).

S.O.B.'s
10/16: Jimmy Delgado; Master Timbaleros. 10/17 a
10/18: Guru with Donell Jones, Bilal, Amel Larrie
Donald Byrd, Angie Stone. 10/19: Ebo; Nok; Nati
Trinity; Poor Righteous Teacher; Ikakere. 10/20: Jers
Avenue; Gil Scott-Heron; New Deal; Project Log
Phantom. 10/21: Silvana Magda with Katende. 10/

Performance

Journal's Jam

With hundreds of bands crammed into a few days' time, music-industry conferences can be as entertaining as an Elks convention. But the annual four-day festival thrown by **CMJ** (*College Music Journal*) in New York always manages to yield some great performances simply because the lineups are always so diverse. For this, their twentieth year, acts ranging from minimalist techno (Pole, pictured) to feminist post-punk (ex–Bikini Kill singer Kathleen Hanna's great new band, Le Tigre) take over an equally diverse selection of venues from the Roxy to the Bowery Ballroom, October 19 through 22. (See "Small Stages" and "Concerts.")



Photograph courtesy of Matador Reco

Natural; Scienz of Life; Micaranots; Atmosphere; ndbender; Scoob Rock; Ed Og. 10/23: Manny uendo and Libre's twenty-seventh anniversary. • 204 ick St. (212-243-4940).

stbeth Theatre Center
ows 10/19–10/22 are part of the CMJ Music tival. 10/19: "Look Out Records Presents": The nnas; Bratmobile. 10/20: "Matador Records esents": Bardo Pond; Pole; Mr. Len; MC Paul man. 10/21: "Tiger Style/Saddle Creek Presents": ght Eyes; Tristeza; The Faint. • 151 Bank St. (212-307-0).

tlands
ndays: D.J. Logic. Tuesdays: Illuminati. Thursdays: ove Collective. 10/17: Inasense. 10/19: No Use a Name. 10/20: Murder City Devils. 10/21: The mage Manual. • 161 Hudson St. (212-386-3600). $.

lubs

ntro-Fly
e Vinyl, Centro-Fly is hopping with big-name talent nearly every day of the week. Thursdays: bliminal Sessions" with D.J. Erick Morillo and asional special guests like Armand Van Helden "Little" Louie Vega. The second Friday of every nth: Long-running house party "N'Ice," which de an exodus from Baktun after more than a year the meatpacking-district nightspot. Saturdays: ergetic house and big beat with "Plant." Mondays: nkie Inglese's retro soul, funk, and R&B party ul Kitchen." 10/20: Peace Division. 10/21: "CMJ" ent: David Holmes; Ian Pooley. • 45 W. 21st St. 2-803-7859).

nelight
e Limelight is officially back from the dead, thanks its powerhouse weekend nights, which see the likes Detroit techno icon Jeff Mills, the trance heavies of "Gatecrasher" crew, and drum-'n'-bass D.J.'s of hysics" grace the turntables. The mazelike club's aissance comes just in time, as other megaclubs like ilo have become uncomfortably packed, verging the claustrophobic. 10/19: Josh Wink. 10/20: atecrasher." 10/21: Green Velvet. • 660 Sixth Ave., at h St. (212-807-7780).

e Roxy
e cavernous Chelsea institution's deeply tertaining and mysteriously underattended esday- and Wednesday-night roller-skating jam ps boogie queens' wheels spinning till the wee urs. Fridays, beginning 10/13: The Roxy enlists Jason Ojeda for the relaunch of its night for the ekender straight crowd. Saturdays: Superstar D.J. tor Calderone spins house for the Chelsea boys ile hard-bodied go-go boys dance on the bar. 16: "Moving Shadow" tour with EZ Rollers; 's Odi, Ketch and Empress. 10/19: "Ministry of nd" tour. 10/20: BT; Hooverphonic. • 515 W. 18th (212-627-0404).

a
e health-and-wellness theme (white walls, hrooms designed to look like saunas) is thankfully stly unobtrusive, and the crowd is thankfully not essively chic. Spa promoter Steven Lewis maintains kind of balance between office *zhlubs,* club kids, and isters he pulled off so nicely in the early days of now-defunct Life. Wednesdays: "Big Bad Dodgy co," with New Wave and rock spun by D.J. Paul igny. Thursdays: Superpromoter Erich Conrad's lam," with D.J. Jackie Christie. Fridays: Marc Ronson Grandmaster Flash spin hip-hop and R&B for the isters at "Hollywood 2000." • 76 E. 13th St. (212-388-0).

ilo
ilo is the superclub of the moment, thanks to a olving lineup of dance music's biggest marquee actions. Wednesdays: The upstairs lounge hosts d house and techno with "2K Wednesdays," a -key alternative to the frenzied Friday nights. days: World-class D.J.'s like Carl Cox, Sasha and gweed, and Cassius play for a mixed crowd of drag as and on-the-prowl straights. Saturdays: Aging b king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 10/20: Sven Vath; Stewart Walker; Selway. • 530 W. 27th St. (212-268-1600).

Upstairs at Studio 54
Thursdays, Fridays, and Saturdays from 10 P.M. till 4 A.M., Veruka's Noel Ashman and the ubiquitous Ronsons (Charlotte and Samantha, to be exact) take over the loungey upstairs space of Studio 54. Expect nods to the disco era, but the overall vibe will be upscale hip-hop and house. • W. 54th St., bet. Broadway and Eighth Ave. (212-517-4065). $20.

Festival

One Nation Under a Shop

Even in this new Gilded Age, it's fashionable to mask one's real intentions with a higher purpose, no matter how ludicrous that stated purpose may seem. But Jed Wexler, co-founder of a traveling shopping-meets-D.J.-culture extravaganza called **Ritual Expo**, which provides clubbers with the rare space where they can dance and shop, will have none of that. Asked why rappers like Slum Village and D.J.'s like François K are participating in the festival, which brings together fashion retailers and musicians under one roof, he baldly states: "Because the artists get so many free clothes." As for the similarities between D.J. culture and hipster fashion labels like Ben Sherman and Triple 5 Soul, "they're both trend-driven and have to meet fast-changing consumer expectations." Okay, so Wexler, a former editor at *Sportswear International,* has de-emphasized dance music's Utopian impulses in favor of the profit motive. But you've got to hand it to him: He's assembled one of the best festival lineups of the year. When "Ritual Expo" comes to the Roseland on October 22, audiences will get performances from Philadelphia's hip-hop female phenom Bahamadia, a D.J. set from Miguel Migs of San Francisco's excellent deep-house label Naked Music, and a rare set from cut-and-splice electronica legends Coldcut. But will such talent simply serve as a soundtrack to those ringing cash registers? "No," Wexler says with a laugh. "But it will save everyone a trip downtown to shop for clothes." E.B.

ograph courtesy of Ritual Expo.

Jazz

"Jazz at Lincoln Center" presents: Jazz on Film
10/18 at 8. Featuring Jazz film scores. • Walter Reade Theater, Rose Building, 165 W. 65th St. (212-721-6500). $15.

"Jazz at Lincoln Center" presents: The Armstrong Lecture Series
10/23 at 7. Featuring Tad Jones on Louis's Crescent City Roots. • Morse Hall, The Juilliard School, 155 W. 65th St.; free and open to the public.

"Jazz Insights: The Legacy of Charlie Parker"
Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 10/17: Gary Bartz. • The New School, 66 W. 12th St. (212-229-5783). $30.

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine Southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 10/18: Koch Jazz Presents: Frank Wess; Frank Vignola Quartet. 10/19–10/21: Jon Jucien. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 10/17–10/22: Dizzy Gillespie Alumni All-Stars. • 131 W. 3rd St. (212-475-8592).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 10/17–10/22: Jimmy Smith, Rusell Malone, Grady Tate. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

The Jazz Standard
A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 10/16: The Kendra Shank Quartet. 10/17–10/22: The Mose Allison Quartet. 10/23: Juan-Carlos Formell. • 116 E. 27th St. (212-576-2232).

Museum of Modern Art
Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 10/19 and 10/21: Jan Leder Duo. • 11 W. 53rd St. (212-708-0480).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
10/20: Steve Turre Quartet. The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-874-3929).

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 10/17–10/22: Hilton Ruiz Sextet. • 88 Seventh Ave. So. (212-242-1785).

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/17–10/22: Lou Donaldson Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. 10/17, 10/23: John Priest. 10/18: "The Goon Squad"; Angel Salazar. 10/19: Mike Roble. 10/20–10/22: Dave Chappelle. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 10/16–10/22: Colin Quinn; Tony Daro; Greg Giraldo; Nick DiPoalo; T. Sean Shannon; Godfrey. 10/22–10/29: Colin Quinn; Wanda Sykes; Gregg Rogell; Billy Burr; Nick DiPoalo; Robert Kelly; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 10/19: Gabe Kaplan. 10/20–10/21: Mitch Fatel; Greg Giraldo; Juston McKinney. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. 10/20–10/21: Tom Papa; Mark Maron; Justin McKinney; Sue Costello. • 236 W. 78th St. (212-595-0850).

Cabaret

"11th Cabaret Convention"
10/16–10/21 at 6. Town Hall, 123 W. 43rd St. (212-840-2824); $20–$50.

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sunday, 10/22: Brunch with Judy Barnett. 10/15–10/23: "Cavalcade of Cabaret" with Leslie Orofino; Joyce Breach; Ann Roberts and more. 10/23: Judi Connelli; Suzanne Johnston. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Mondays at 8: Jim Caruso and Billy Stritch. 10/17–11/4, except Sundays: Wesla Whitfield. 10/22: William Kinsloving. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (2
744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebra
her fourteenth year at the Cafe Pierre with a spec
program called "Fascinating Rhythms: 50 Years
American Popular Song and Jazz." Sun.–Mo
Nancy Winston sings and plays piano. $19 minimu
jacket and tie required. • Fifth Ave. at 61st St. (2
940-8195).

The Carnegie Club at Carnegie Bar and Book
Fri. and Sat. at 9:30 and 11: Sinatra impersonator Ca
Hoffman, backed by Stan Rubin's eleven-piece
band. $20 cover; two-drink minimum. • 156 W. 5
St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening
overwrought Broadway fare than some understat
cabaret? Fridays in October: "The Next Big Broadw
Musical." Saturdays in October: Ron Poole. • 343
46th St. (212-757-0788). $.

Duplex Cabaret
10/21: Danny Pintauro. 10/19: John Fugelsang. 10/1
Scott Barbarino & the Bev-Naps. 10/21: Foxy Ladi
10/18: Shout! 10/22: Daniel Logan. 10/23: Le
Sutton. $15; two-drink minimum. • Duplex Theatre,
Christopher St. (212-255-5438).

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regen
Hotel shares the room with the restaurant 540 Pa
Tickets are $50 Tues.–Fri.; $75 for the early show
Friday and all shows on Saturday; $50 food-and-dri
minimum. Through 10/21: Polly Bergen. • 540 P
Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
The theater district's newest post-show snugge
right next door to an overwrought Russi
restaurant—steer clear of the dagger-toting Coss
doormen and you'll be fine. Sets Wed.–Thurs. at
Fri.–Sat. at 9 and 11. $30 cover; $15 minimu
Thursdays, through 10/21: Sally Mayes. 10/17–10/
Judi Connelli; Suzanne Johnston. • 365 W. 46th St. (
586-0244).

Judy's
This cozy and friendly piano bar features t
performance spaces, a fine menu, and a weekly gig
Judy herself. 10/16: Leslie Anderson; "Leer Monda
10/17: Mitch Ellis. 10/18: Leslie Anderson. 10/
Tennie Leonard; Mitch Ellis. 10/20: Julie Reybu
Go Mahan. 10/21: Judy Kreston and David La
Bianca Leigh. 10/22: Susan Baum; Elaine St. Geor
Leslie Giammanco. • 169 Eighth Ave., bet. 18th and 19th
(212-929-5410).

Rose's Turn
Thursdays and Sundays in October, at 7: "Piano
Hello!" 10/17: Dewayne Snipe; Lindsay Curcio. 10/
Five Car Pileup; "Something Funny's Going O
10/19: Jim Allen; Joan Keiter. 10/20: "Around
World in a Bad Mood"; "The Elephant Man: T
Musical"; "The Candy Comedy Hour." 10/
"Hopscotch: The NY Sex Comedy." 10/22: Vo
Performance Class; Tony Furio; Jim Allen. • 55 Grov
(212-366-9658).

Performance

It's a Jazz Thing

He's best known as the plainspoken, legendarily affectless voice of hip-hoppers Ga
Starr, but **Guru** (pictured) has also spearheaded a musical-fusionist movement with
"Jazzmatazz" CDs, which unite R&B divas like Angie Stone and jazzmen like Donald By
On October 17 and 18, Guru—along with By
and up-and-coming poet-cum-soul m
Bilal—will take the stage at S.O.B.'s
showcase work from the latest recording
the series. (See "Small Stages.")

Photograph by Thierry Lego

TheMix

Edited by Boris Kachka

Opening

araffin Paragons

That's not Bette Midler or her makeup artist pictured below but an incredible simulation: This week, Madame Tussaud's opens the doors to its 85,000-square-foot chunk of 42nd Street, featuring a New York–centric collection of immobile icons like Midler, Woody Allen, Frank Sinatra, and Rudy. Steel yourself for a multimedia look behind the scenes at the waxworks (chronicling the reproduction of the inimitable Al Roker), the trademark re-creation of "Madame Tussaud's Story," and "It Happened in New York," a planetarium-style ride through the city's history in a virtual hansom cab. (See "Special Events.")

graph courtesy of Madame Tussaud's.

ıdio Highlights

Iore Perfect Union"
umnist Dan Savage joins correıdent Brooke Gladstone to discuss ·ny issues in relationships—everyg from maintaining privacy to the l response to "How do I look in ›"—and respond to listeners' calls. '16, 8–9 P.M. WNYC, 820 AM.

'e With Brian Lehrer"
rer invites presidential candidate Buchanan into the studio and s the inevitable hate calls. • 10/18, M. to noon. WNYC, 820 AM.

per Citron
umbia Presbyterian surgery professor Randolph cott talks about lung cancer, and the New-York orical Society's Margaret Heilbrun discusses the eum's current exhibit about architecture and sky-. • 10/21 at 10 P.M. WOR, 710 AM.

ctures and Panels

Her Hands"
a Gianturco and Toby Tuttle, co-authors of the rely published *In Her Hands: Craftswomen Changing Vorld,* present a slide lecture on women's crafts, wed by signings and a reception. • 10/16 at 6 p.m. rican Craft Museum, 40 West 53rd St.(212-956-3535; vations required); $10, $5 students.

k: A Jewish Slam"
ed after the Yiddish word for "bigmouth," this ı-mike evening of poetry and music, sponsored ıe Jewish Community Center, begins with Ophidut's spoken-word performance of "Adiós Bar- • 10/16 at 8 P.M. CB's Gallery Downstairs, 313 Bowery 580-0099); $5.

l Pfeiffer
artist and winner of this year's Buckbaum Award ks about her work at the Whitney's ongoing ninars With Artists" series. • 10/17 at 7 p.m. The ney Museum of American Art, 945 Madison Ave. at St. (877-WHITNEY); $17.50; advance tickets required.

ques Derrida
inventor of deconstruction delivers his talk, "La ıre," in French—which is just as well, since those speak postmodern probably have a lock on the nance languages. If you scratched your head in and run screaming at the mention of post-strucism, you can at least witness a living legend in action. • 10/17 at 8:30 P.M. NYU Main Building, 100 Washington Sq. East, Hemmerdinger Hall (212-998-8750); free.

"Napoleon"
After a sneak-preview screening of the last episode of David Grubin's four-part documentary on the emperor (debuting on PBS November 8), the filmmaker participates in a panel discussion with Donald Horward, director of Florida State's Institute on Napoleon and the French Revolution, and Moore College history professor Isser Woloch. • 10/18 at 6:30 P.M. Beull Hall, Columbia University, enter on Broadway at 116th St. (212-854-4482); free.

"Are Men Sexual Predators?"
Radio-talk-show host Dennis Prager debates the loaded question with Olam executive director and *Kosher Sex* author Rabbi Shmuley Boteach, moderated by Judith Regan. • 10/18 at 7:30 P.M. Ballroom of Lincoln Square Synagogue, 200 Amsterdam Ave., at 69th St. (212-206-1515); $15.

Sixth Annual Radio Festival
The festival kicks off with "Changing the Waves," a CMJ Network forum on radio and the Internet. The first seminar covers the Webcasting phenomenon; the second focuses on Internet radio's effect on traditional broadcasters and record labels. Participants include Quincy McCoy, senior vice-president of music programming at the MTVi Group, Radio Woodstock programming director Dave Leonard, and Grand Royal Records college A&R man Kenny the Tick. • 10/9, 3:30–6:15 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6715); $10, $25 for the series.

"Nader or Gore: Which Way Forward for Progressives?"
Cornel West and CUNY professor Frances Fox Piven argue for Nader; Congressman Major Ownes and National Abortion Rights Action League executive director Kelli Conlin tout Gore. Brian Lehrer, host of WNYC's "On the Line," moderates. • 10/19 at 8 P.M. Judson Memorial Church, 55 Washington Sq. South (212-896-0813); free.

The Written Word

"The Republic of American Letters"
The series initiated by *Harper's* editor Lewis Lapham, in which he and George Plimpton read classic literary and political American letters, continues this week with Lapham reading the letters of Ernest Hemingway and Plimpton doing F. Scott Fitzgerald. • 10/16 at 7:30 P.M. Bleecker Street Theater, 45 Bleecker St. (212-253-7017); $15.

Michael Chabon
The critically adored author reads from his sweeping novel of World War II New York, *The Amazing Adventures of Kavalier & Clay*. • 10/16 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Alex Dawson
The Fringe Festival award winner presents his latest play, *Room to Swing an Axe,* as dueling monologues read by Craig McNulty and Jeff Maschi. • 10/17 at 7 P.M. KGB Bar, 85 E. 4th St. (212-613-6110); free.

William Berger
The author of *Wagner Without Fear* reads from his new book, *Verdi With a Vengeance*. • 10/17 at 7 P.M. A Different Light, 151 W. 19th St. (212-989-4850); free.

Greil Marcus
The famous rock critic reads from his new foray into politics, *Double Trouble: Bill Clinton and Elvis Presley in a Land of No Alternatives*. • 10/17 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Pete Hamill and Jimmy Breslin
Two New York legends read the work of a third—Damon Runyon—as part of the Museum of the City of New York's "Gotham Readers" series. This year's theme: "Gangs, Gangsters & Gangstas." The Runyon

Game Week

HOME □ AWAY ▨

	Mon: 10/16	Tues: 10/17	Wed: 10/18	Thurs: 10/19	Fri: 10/20	Sat: 10/21	Sun: 10/22
GIANTS							BYE WEEK
JETS							MIA ABC 9 P.M. (MON)
RANGERS	ANA MSG 7 P.M.		▨ CHI MSG 8:30 P.M.				TAM MSG 7 P.M.
ISLANDERS		ANA METRO 7:30 P.M.			▨ ATL FSNY 7:30 P.M.	▨ WAS METRO 7 P.M.	
DEVILS		▨ ATL FSNY 7:30 P.M.		▨ WAS FSNY 7 P.M.		TAM FSNY 7:30 P.M.	

CRAMER *Continued from page 28*

In case you forgot what 1990 looked like, we had all the major New York banks trading down to the single digits, massive declines in retail, and a gloom over everything industrial. My, doesn't that sound familiar? In 1990, real-estate construction loans killed the banks' bottom line and the Grinch stole Christmas. This time around, massive losses from junk bonds that were raised to build new phone networks are the financials' culprit.

In 1990 at Cramer, Berkowitz, we sat on the sidelines. "Go rake leaves," my wife would say to me when I was tempted to buy stocks. (We were working out of our farm in Bucks County then.) "Do *anything* but try to make money on the long side," she said. She would occasionally short stocks that were up on hopes that something would break in the Middle East, but otherwise kept us largely in cash. She preferred that I stay outside with the True Temper in hand, where, because of my constant predilection to buy, I couldn't do any damage to our ample cash position.

In 2000, we are also now largely in cash, but we have become far more adept at shorting. We do it pretty much every day, and it's been yielding some pretty decent returns as cycles of hope create ideal selling opportunities. Our short-the-opening-and-buy-the-close game plan has worked every day for more than two months now.

So what gets us out of this mess? In 1991, with the success of Desert Storm, stocks soared and the great bull market really kicked in. This time around, help will have to come from the Federal Reserve. But as long as employment stays tight—we just reported the lowest unemployment in 30 years—the Fed's help is too far in the future to matter right now.

So we wait. Those who are in the thick of things, as we are, can join us shorting those stocks that get carried up on gossamer waves of optimism. To casual observers waiting to jump in, may I suggest that you skip the market and go rake some leaves? Let's think about buying later, after the yard's nice and tidy. ■

James J. Cramer is manager of a hedge fund and cofounder of TheStreet.com. His fund often buys and sells securities that are the subject of his columns, both before and after the columns are published, and the positions that his fund takes may change at any time. Under no circumstances does the information in this column represent a recommendation to buy or sell stocks. Cramer's writings provide insights into the dynamics of money management and are not a solicitation for transactions. While he cannot provide investment advice or recommendations, he invites comments at jjcletters-@thestreet.com.

reading is followed by a "Prohibition dinner" (which includes one drink). • 10/18 at 6 P.M. Chumley's, 86 Bedford St. (212-534-1672, ext. 207); $15, plus $25 for the Prohibition dinner.

Michael Patrick Hearn
The L. Frank Baum scholar and author of *The Annotated Wizard of Oz: A Centennial Edition* discusses his work. • 10/18 at 6 P.M. The Mercantile Library, 17 E. 47th St. (212-755-6710); free.

Richard Bowes and Linda Addison
The authors read from their work at "Science Fiction at KGB," an evening of contemporary science fiction. • 10/18 at 7 P.M. KGB Bar, 85 E. 4th St. (212-613-6110); free.

Colm Toibin
The novelist reads from his new work, *The Blackwater Lightship*. • 10/19 at 7 p.m. Three Lives, 154 W. 10th St. (212-741-2069); free.

Thomas Glave
The author reads from his new short-story collection, *Whose Song and Other Stories,* which weaves together African-American and gay experiences in the Bronx and other parts of the city. • 10/19 at 7 P.M. A Different Light, 151 W. 19th St. (212-989-4850); free.

Paule Marshall
The author, known for her 1959 classic, *Brown Girl, Brownstones,* reads from her new novel, *The Fisher King.* • 10/19 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Pen and Brush Poets
Jane Augustin, Layle Silbert, D. H. Mehlem, Anita Dorn, and others read from recent work, celebrating memorable women in the arts, science, and pu service. • 10/22 at 6 P.M. Pen and Brush Gallery, 16 E. St. (212-475-3669); free.

Special Events

Tours

"Central Park in Autumn"
Billed as an historical tour, this walk neverthe chances upon some of the park's most vivid autu foliage—including Strawberry Fields, the elm Literary Walk, and the wooded lakeside surrounc Bethesda Fountain. • 10/21 and 10/22 at 12:45 P.M. for reservations and meeting place (212-465-3331);

"Lofty Living"
The 23rd Street Partnership and Sotheby's co- this self-guided trip through downtown lofts, sh casing "the exciting alternative to the urban ap ment." • *10/22, 10:15 A.M. to 2 P.M. Obtain maps a* Continental breakfast at the 200 Fifth Club, 200 Ave., at 23rd St. (212-431-2440 for tickets); $45, $3 Partnership members.

Benefits

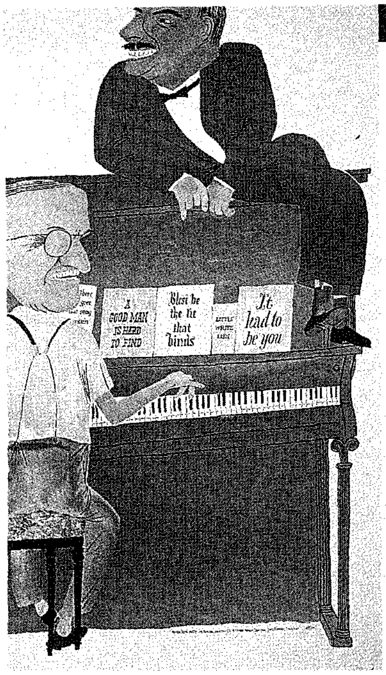
Fête de Famille XIV: "The Full Monty"
The fourteenth annual event founded by Mortin Glenn Bernbaum, which has raised more than million for the AIDS Care Center at New York–P byterian Hospital, this year offers a preview of

In Print

Girls in the 'Hood

"The neighborhood I knew as Stuyvesant Heights, when I lived there as a little girl, wa wonderful area with handsome old brownstones and tree-lined streets," says aut Paule Marshall. "When the troubles began—you know, 'the troubles,' in quotes—it v given the name Bed-Stuy, and I was deeply offended." Forty-one years ago, just a Ralph Ellison used Harlem as the focal point of black consciousness and a decade bef Toni Morrison wrote about invisible women outside the cities, Marshall published *Bro Girl, Brownstones*, her semi-autobiographical account of a teenage daughter of West Inc immigrants growing up in Marshall's quiet refuge for upwardly mobile black migrants fr the South and the Caribbean. Her novel is now widely taught as a classic of Afric American fiction—a lyrical evocation of Caribbean dialects and an important influence younger writers. And unlike Ellison, Marshall kept publishing novels—slowly—usu depicting African-American women's social and political struggles. The 71-year-old author's sixth novel, *The Fisher King,* is her most compact book ("I'm given to the full-bloom Victorian kind of novel," says Marshall), and its central character is a man, a jazz pianist who flees Brooklyn's racism and family tension for the freedom of Paris, only to meet an untimely death after a brief burst of fame. Marshall, who moved to Manhattan in the fifties, visited "Bed-Stuy" last year and was shocked to see it improving dramatically. "It's certainly what I hoped would happen, and I was gratified to find out that it has. It's making a turnaround. Young people are coming to Bed-Stuy, and they're now calling it Stuyvesant Heights!" Marshall reads from *The Fisher King* October 19 at the Upper West Side Barnes & Noble. (See "The Written Word.") B.K.

THE FISHER
Paule Mars
Author of Brown Girl, Brownstones an


A GOOD MAN IS HARD TO FIND
Blest be the tie that binds
It had to be you

ograph courtesy of International Vintage Poster Fair.

Happening

Ad Vantage

Seasoned collectors may be heading straight for the six-figure Toulouse-Lautrecs, but the sheer breadth of subject matter covered by the **24th International Vintage Poster Fair** will leave no buff unsatisfied. On the political front, one recent find might give Ralph Nader a few ideas: Ben Shahn's 1948 poster (pictured) for the third-party presidential campaign of Henry Wallace implies that Harry Truman and Thomas Dewey were singing the same tune. (See "Special Events" for details.)

sical *The Full Monty,* preceded by a cocktail buf- • 10/17, 5:30 P.M. Cocktails at the Supper Club, 240 W. h St.; show at Eugene O'Neill Theatre, 230 W. 49th St. 2-685-1095); $300–$1,000.

ssler Foundation Gala Celebration

za Marilyn Horne headlines this event, as the nry H. Kessler Foundation honors Sony CEO ward Stringer for helping the disabled and prets its Human Dignity Award to Brooke Macken- Ellison, the first ventilator-dependent quadrigic to graduate from Harvard. • 10/17 at 6:30 P.M. room of the Grand Hyatt, Park Ave. at Grand Central ninal (973-243-6818); $600–$2,500.

octors of the World" Gala

chael Crichton hosts a benefit celebrating the innational health-care organization's tenth anniver- There will be a silent auction of works from the s of Robert Mapplethorpe, Larry Clark, and ss Bleckner. Larry Gagosian, Ethan Hawke, Uma urman, and Bianca Jagger will all be there. • 10/18 :30 P.M. Pier 60 at Chelsea Piers, West Side Highway 3rd St. (212-246-6020); $500–$1,000.

00 Human Rights Award Dinner

n Brokaw, Sigourney Weaver, and more than 800 er guests are expected to turn up as the Lawyers mmittee for Human Rights recognizes three acsts from Sierra Leone, China, and South Africa for ir efforts to advance democracy and human nts. • 10/19 at 6 P.M. Pier 60, Chelsea Piers, West Side way at 23rd St. (877-565-1804); $500 and up.

ncess Grace Awards Gala

naco's Prince Albert and the Prince and Princess Hanover will attend an evening benefiting the ncess Grace Foundation USA. • 10/23 at 7 P.M. nd Ballroom, Waldorf-Astoria, 301 Park Ave., at 50th 212-317-1470); $600–$1,500.

nce Theater Workshop

erformance and cocktail reception honors arts on Micki Wesson with help from hosts Richard ve and Martha Graham. Performers range from y Carlisle Hart to solo comedian Reno and redith Monk. Tickets benefit Meredith nk/The House Foundation for the Arts. • 10/23 p.m. Dance Theater Workshop, 219 W. 19th St. (212- -1330, ext. 22); $250-$500.

stivals and Fairs

scover Columbus"

treet fair along Columbus Avenue focuses on pping: stores and restaurants will offer disnts, freebies, fashion shows in display wins, musical performances and raffles as the city's est Business Improvement District showcases neighborhood. • 10/17, 6-9 p.m. Columbus Ave. 67th and 82nd Sts. (721-5048); free.

ernational Vintage Poster Fair

Thousands of old posters, from obscure political ads to Toulouse-Lautrecs, will be on display at the twenty-fourth semi-annual installment of the fair. The show, fully vetted by experts for authenticity, includes panel discussions and lectures by dealers and interior designers. • 10/20–10/22. Metropolitan Pavilion, 125 W. 18th St. (800-856-8069); $30 for Friday preview and weekend, $12 Saturday or Sunday, $20 for both.

New York Festival of Mystery

Throughout the weekend, a series of events celebrate mystery fiction in New York. A Friday-evening reception at the Mercantile Library features radio play readings, followed by Saturday's daylong symposium at the New-York Historical Society (including talks about Dashiell Hammett, Rex Stout, Mickey Spillane, and Lawrence Block). That night, a gourmet dinner sticks to recipes in Stout's Nero Wolfe novels. Two Sunday walking tours close out the event. • 10/20–10/22. Various locations (212-755-6710 for more information). Reception $15; symposium $50; Nero Wolfe dinner $85; tours $15 apiece.

"In & About Tompkins Square Park"

A radically changed Tompkins Square Park becomes the setting for a family-friendly day of tours (on the Beat Generation, park maintenance, "wise guy" Mike Donahue, and other topics) as well as storytelling and other activities for children. • 10/21, 10 A.M. to 3 P.M. Enter at 9th St. and Ave. A (212-353-9063); free but donations welcome.

Opening

Madame Tussaud's New York

The museum opens its Times Square branch, featuring nearly 2oo wax figures, interactive displays, and a planetarium-style virtual hansom-cab ride. • Opens 10/18 at 10 A.M. 234 W. 42nd St. General admission $19.95, children $15.95; museum only, $15.95, children $12.75.

Sports

America's Walk for Diabetes and Fitness Festival

Benefiting the American Diabetes Association; participants walk a five-mile route along the Hudson River and Riverside Park. Includes breakfast and lunch, as well as entertainment, vendors, and giveaways at the finish line. • 10/22, at 8:30 A.M. Riverside Park at 103rd St. (800-254-WALK).

Minds in Motion 5K Walk and Fitness Forum

Join Olympic stars Julie Foudy, Heidi Voelker, Wendy Williams, and the New York Liberty's Teresa Witherspoon in this walk benefiting the National Alliance for the Mentally Ill and the National Depressive and Manic-Depressive Association. On-site registration available. • 10/22, 10 A.M. Battery Park (800-890-1100).

Solutions to last week's puzzles

I	A	C	H	I	M	O	■	C	O	R	N	C	O	B
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cue Kids

Edited by Susan Aver

Children's Events

Chick Flicks
Finding a film that exemplifies the angst of the urban girl becomes so much easier this week, thanks to "Here's Looking at You Kid!," a film festival for and about girls. Screening sessions on growing up, gender bending, complicated relationships, sports, and the pitfalls of young love. (In the sports session, check out "Live and Let Ride," a documentary on skateboarding whizzes, followed by live skateboarding and double-Dutch demos. While a few of the films are okay for younger girls, most are geared for the 11-plus crowd. • 10/19-23; Anthology Film Archives, 32 Second Ave., at 2nd St. (212-982-1633); $5 per session, $3 kids 17 and younger.

Barney's Back in Town, With the Wiggles
Three dinosaurs in bright colors. If you're thinking the Cretaceous period, try again. It's the more contemporary versions: Barney (purple), BJ (yellow), and Baby Bop (green). The stage show, *Barney's Musical Castle*, hits Long Island this week. Special guests the Wiggles, the Australian pop sensation who dress in the same dinosaur colors, will perform during intermission. (The Wiggles are also performing, free of charge, at the Broadway Mall in Hicksville, 10/20 at 3 P.M. and 10/21 at 5 P.M.) • 10/18-22; Nassau Coliseum, 1255 Hempstead Tpke., Uniondale (212-307-7171); $25-$10.

Double, Double Toil and Trouble
The Faux-Real Theatre Company comes to Shakespeare's Haunted House (better known as Belvedere Castle in Central Park) in a frightening and fun afternoon that includes the Bard's ghost rising to confront his scariest creations, including Macbeth, the Witches, Richard III, and Caliban. The 45-minute shows are continuous from 1 to 5 P.M. • 10/21-22; mid-park at 79th St. (212-772-021 Free.

Ellington, Armstrong, and More
In an effort to bring jazz to youngsters, JazzRea offers a 90-minute performance that explains t genre's rich history and brings live music forwa from the masters. The program includes a sext narration, and computer-generated still and mo ing visuals. Showtime 10 A.M. • 10/18-20; Merl Concert Hall, 129 W. 67th St. (for tickets, call 718-62 5188); $4.

Suit Up
Take to the pitcher's mound, try your hand a foot at mountain climbing, or bobsled without i At the new sport exhibit at the New York Hall Science, kids can discover the science behi sports. Learn about angular momentum in the ic skating display. "Physics Meets Physiology" is a 5 meter wheelchair race. Even check out how kn surgery is done and lots more. • Through 1/7/ Flushing Meadows Corona Park, Queens (718-69 0005); $7.50, $5 seniors and kids 4-17.

Are You There, God? It's Me, Theatreworks
For the season opener, Theatreworks/USA ent the live-performance fray with Judy Blume's *Sup fudge*, a musical about an 11-year-old boy w must baby-sit his kid brother when the fam moves from New York City to a suburb in Ne Jersey. (This play is not billed as a horror sho Showtime 12:30 P.M. • 10/21-10/22; The Auditori at Equitable Tower, 787 Seventh Ave., at 51st St. (2 627-7373); $19.

Baby Grands
In an interactive piano recital, virtuoso pianist J frey Siegel explains how Mozart took a popu French nursery rhyme, "Twinkle, Twinkle, Lit Star," and wrote a clever variation that goes fr playful to sad to triumphant. Siegel embellishes t music with stories and demonstrations and allo time for questions and for cookies and coc which follow the concert. A little Joplin and Gers win are thrown in for good measure. Showtin 2:30 P.M. • 10/19; 92nd Street Y, 1395 Lexington A (212-996-1100); $10.

Making Art Downtown
Family Art Works, a Sunday art-activity worksh for parents, grandparents, caregivers, and children up and running at the Educational Alliance School. Projects are designed for all ages, and fa lies go home with a new piece every week. T workshops, which go from 1 P.M. to 2:30 P.M., r through December and include snack time. T 10/22 session is on artwork through metamorp sis. Reservations are strongly suggested, as spac limited. • 197 East Broadway (212-780-2300, ext. 31 Free.

True Love, Bionic-Style
In a tale that pairs an astronaut with the Bio Woman, crimes are solved and a search is under for Bigfoot. Ya can't make this stuff up—oh, ne mind, yes you can. *Six Million Dollar Musical* is original production by two private-school edu tors who work at satirizing their students and fell faculty. • 10/19 and 10/21; the Producer's Club, 358 44th St. (212-685-3087); $15.

Festival

Thank Heaven for Girls

Strong women have been the subject of films, and film festivals, for generations. (Katharine Hepburn. Gloria Swanson. *Bette Davis!*) But the idea of a celluloid strong girl seems to occur only sporadically. And when she does find her way into Hollywood, she's either eye candy (*Clueless*) or animated (*The Little Mermaid, Pocahontas*). Lyn Pentecost knows better. As an indie-film buff who just happens to be the boss at the Lower Eastside Girls Club, she got wind of a serious gap between what she was seeing in theaters and what else is being produced. "Most of what's out there in the mass market are unrealistic scenarios for real life," she says from her office off gritty Avenue B. "Girls should be looking at intelligent, more provocative work." A year ago, Pentecost contacted everyone she knew in the business and asked for submissions to what she envisioned as the first film festival for and about girls. The screening committee, which included 12 Girls Club members and 24 women from the film industry, had to agree on what would be included. Beginning Thursday, **"Here's Looking at You Kid!"** (an ironic title, given that *Casablanca*'s Ilsa was mesmerizing but not particularly strong) opens at Anthology Film Archives (32 Second Avenue, at 2nd Street) for a five-day run of features, shorts, documentaries, and animation that tells true-to-life stories of girls dealing with girls, boys, sex, parents, school, sports, and societal expectations. The festival also includes dance parties with live D.J.'s—disk jockettes, for the record—heavy discussion groups, and live poetry slams. (See "Children's Events.") S.A.

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ASK LALA

Changing Neighborhoods

I have been renting in the Upper East Side for the past 7 years. I am finally ready to buy a condo and am considering a different neighborhood. Which areas of the city would you recommend and how much can I expect to spend?

In this prosperous economic age, New York City's real estate is at its most exciting in many years. Lower crime rates and financial success have set the industry on fire and raised the rate of return on real property investments. Developers and investors from around the world have joined this effort to build and rebuild the city's various neighborhoods.

Today, Manhattan offers all kinds of life styles in different areas in the city. Diverse ethnicities and some of New York's historic landmark structures have helped to shape the colorful characteristics of the various neighborhoods. You can buy almost any type of apartment to fit your personality and meet your needs. In recent years, the demand for condos has increased dramatically; therefore, most of the new developments and conversions around the city are condos.

For example, the Upper East Side and the Upper West Side offer some of Manhattan's most luxurious condo high-rises. With white glove services, health clubs, pools or just a well-maintained doorman building, you can live quite comfortably. In less luxurious condos, the going prices for an apartment range from $400 to $600 per square foot. If you are looking to purchase a condo in a building that offers more luxury services and is closer to a park or river, you might have to spend $900 per square foot or more, depending on the popularity of the building and the area.

Midtown Manhattan residences are often in close proximity to the city's commercial districts and tourist attractions. You may find that various condos in this area tend to be lower-priced for this reason, although the eastern part of midtown offers higher-priced units in accordance with its high-profile neighborhoods, such as Tudor City and the UN/diplomatic district.

If you decide to look downtown, you'll come across buildings of every imaginable shape and size. Some modern condos are currently being built using standard architectural designs although, in recent years, the conversion of commercial buildings and older structures into condominium apartment buildings has grown significantly. These types of apartments will often range from $500 to $800 per square foot.

If you've got your finances in order, Manhattan living has a lot to offer, no matter what neighborhood you're considering living in. Whether you are looking to stay in your neighborhood or explore your other options, Manhattan offers you the best of all worlds.

LaLa Wang has been helping to connect renters, sellers, landlords and brokers since 1993. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

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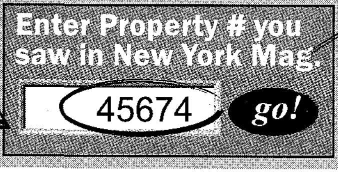

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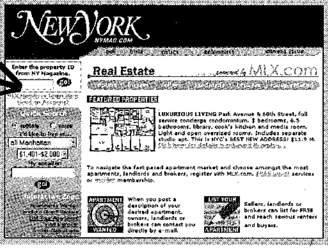

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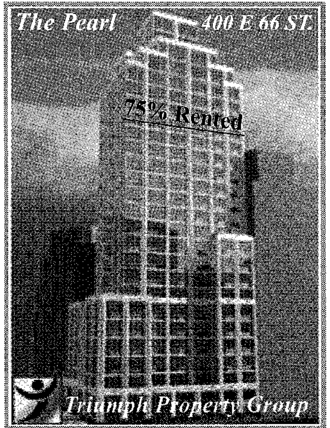
Also: 65/5th! 4 BR, 2.5 bth reno flr-thru in Beautiful Limestone bldg.
CitySitesNY.com
Your Key to Manhattan Living
Mike S. 588-9490 x22

Property ID 2777



24/7 H/C, Luxury doorman, Flr-Ceil thermal winds Unique layouts NO FEE

Large L-shaped Studios - From...$2,700
1 Bedroms + D/A - From..........$3,500
2 Bedroms - From...................$5,250
On-site Rental Office 212-249-6162

midtown

Property ID 2727

40s EAST **Tudor City**
Rentals with utilities incl. Stu's fr $1350, 1 Brs fr $2500, 2 brs fr $4200
PW, FS, Bldgs. in midtown community
www.tudorrealty.com **557-3610 x10**

Property ID 2717

Dwelling Quest

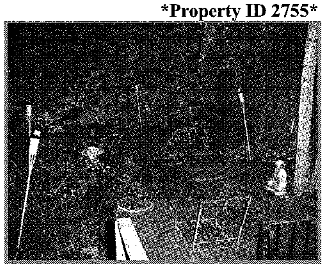
E. 55
Trplx 1 Br/Da/Balc..........$2495
Hi ceilings, approx. 1000 SF!
E. 50
Sutton Vic 2br/2bth..........$3400
Lux DM Mint Cond Hi Fl Vus
E. 60s
3br/3bth/terrace..............$7350
www.dwellingquest.com 681-9200

gramercy/chelsea village

Property ID 2718

299 W. 12th St. #3B Prewar Elev. Studio
Full-time drmn condo. E/exp., hi beamed ceil, sep kit, sep dressing room, dbl Frnch drs, 3 lg clsts, elec incl 450 sf, 24 mo, Cats allowed. $2900. No bkrs, pls. Avail 10/15/00. **Owner** **212-645-3610**

Property ID 2755



20"s West Chelsea
DUPLEX 2BR+GARDEN

Amz QuietTreelined Blk PW Twnhse, Dplx 2bd/2bth w/ Prvt Garden, High Ceilings Orig PW detls, 3 Wkng Fplcs, Lg rm sizes, WIC's $5,900
tscottbrk@cs.com **Timothy Scott**
Tim Scott Real Estate **375-8700**

below houston

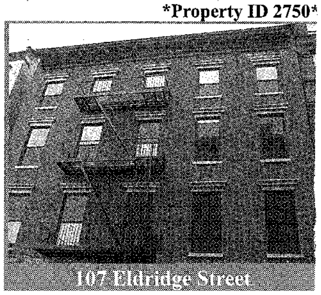
Property ID 2756

NOLITA LOFT
Work/Live LOFT, S/W exposure Wall of Windows, open space with 14' orig.tin ceilings, Frt elev., 1bth & kitchen,W/D, $5500. email: tscottbrk@cs.com
Timothy Scott Real Estate **375-8700**

Property ID 2774

Soho Vic.
AMAZING CORNER LOFT
3100 sqft 3 Brs 3 Bths, Chef"s kitchen, all brand new reno. 2 master suites, 4 expos., elevator opens to floor $7995
jsasson@epropertygroup.com
www.epropertygroup.com **Jan Sasson**
E Property Group **777-9500 x201**

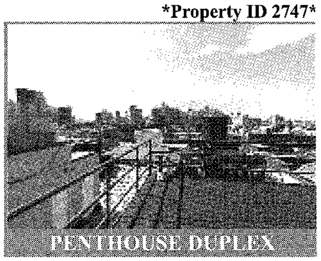
Property ID 2750



107 Eldridge Street

Studios and 1 BRs, new renovation, hardwood floors, convenient to shopping food, transportation. $1,595 and up.
Sion Misrahi RE **212-475-6660**

Property ID 2747

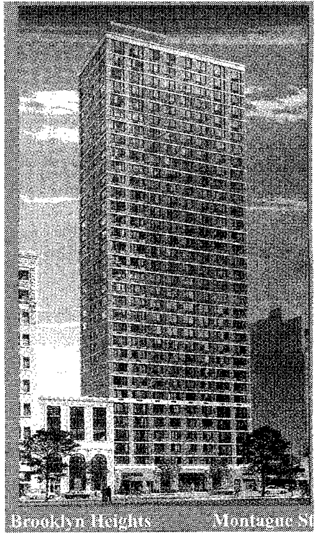


PENTHOUSE DUPLEX

Stunning views from this amazing penthouse 2 Brs loft, w/ a split level terrace, in the heart of Soho, windows and light a plenty........................$15,000
Reza Namazi **431-0725 x22**
www.rezanamazirealestate.com

financial dist/ battery park/ brooklyn

*Property ID 2719



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Three Beds - $5740+
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www.180montague.com

See instructions for Property ID Search on the previous page.

...sales

upper west side

Property ID 2752
80th St/East **Lux Drmn Pre War**
1800 SQFT 4 BRS COMBO
Wndwd EIK&2 wndwd bths, elegant entry foyer, lrge DA, prq&hardwood flrs, potnl maids rm w/addtl bth, Low $1611 MT Ask: $849K **Lila Maron**
Bellmarc Realty **688-8530 x218**

Property ID 2728
UWS **NO BOARD APPROVAL**

60's 1 Bdrm mint reno	$349K
70's 1 Br w/ Den wreck	$459K
70s' 2 Brs w/huge 23'x29'LR	$639K
100's 1 Br w/Dining area, reno	$270K

www.tudorrealty.com **935-7093**

upper east side

Property ID 2720
70's E ***New to Market!***
Spacious 2 BR, Corner PH, mint cond, oak flr, sep kit, DW, laundry, DM, elev, Amaz lite & view, Lo Mt! $500K
Sawyer Smith
Knickerbocker **212-377-5757 x223**

Property ID 2736
78 Street E 205/3rd Ave **Lux Bldg**
Pre War Conv. 2 w/WBFP
Newly Reno, Orig. Dtl, wood floors
Ask: $489 For Sale by **Owner**
H: 212-249-8332 **W: 212-314-5551**

Property ID 2721
77th E ***First Time Offer!***
Beaut 1 BR, Mint Cond, hi flr, oak flr, sep wndwed kit, DW, laundry, elev, DM, great lite & view, lo Mt!
$295K **Sawyer Smith**
Knickerbocker **212-377-5757 x223**

Property ID 2754
84th St., 220 East **Lux Drmn**
SUNNY LARGE ALCOVE
Open city view, triple mint condition, new kitchen, hardwood flrs, brite, hi floor
Ask $230K **Elan B.**
Prudential MLBKaye **259-0455**

midtown

Property ID 2778
6th St./2nd-3rd Ave. **Lux Drmn**
MURRAY HILL'S FINEST
Brs, 2 Bths, mint cond., totally reno. itchen and bath, crown moldings, F/S ldg., Fab roof deck, Ask: $540K
Sumitomo Real Estate Sales
rancine Merl **651-2246**

*Property ID 2723

Dwelling Quest

E 38th Corinthian Lux Drmn
White Glove Condo 2br/2bth + Balc
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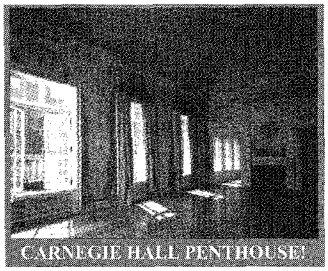
www.dwellingquest.com

Property ID 2753



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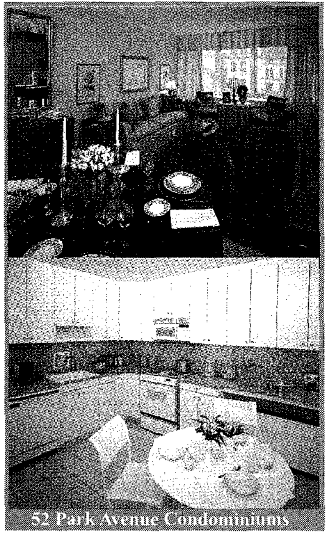
Over 5500 sqft Penthouse w/huge wraparound 1800 sqft terrace. 20 ft. ceilings. Private elevator, 2-zone central A/C, amazing P/W details, F/T drmn,4 expos & 2 WBFPs. **Iva Spitzer**
Douglas Elliman **212-769-9827**

Property ID 2722



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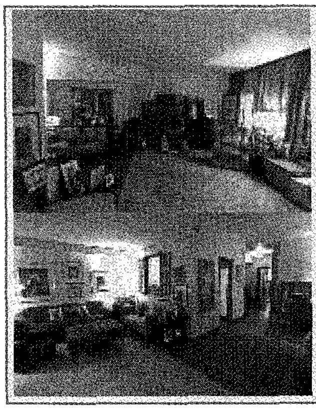

Property ID 2749
MAGNIFICENT DUPLEX LOFT
Charming 2880 sqft duplex condo loft 3 bedrooms, with 3 1/2 marble bathrooms. Master suite w/ Jacuzzi and dressing room, state of the art kitchen, hard wood floors and walk-in closets. Excellent condition, available for Live and Work with a separate library/office. North and South exposures and a lovely private terrace. Low common charges and real estate tax. This stunning loft offers true luxury Soho Living.
Exclusive Broker **$1.895M**
Reza Namazi **212-431-0725 x22**
www.rezanamazirealestate.com

Property ID 2729
40s EAST **Tudor City**
Studios from $125K 1 Brs $225K
P/W F/S bldgs. Why rent?
Midtown community
www.tudorrealty.com **557-3610 x10**

Property ID 2724
50s W/ ***Elegant Pre-War DM***
Beautiful 2 BR & 2 Bth org. details, hi ceil 3 expos, oak flr, hi flr, sep kit & DA, elev Wndws Galore, laundry, Sunny, Lo Mt!
$595K **Sawyer Smith**
Knickerbocker V. NY **377-5757 x223**

Property ID 2731
56 St/ E **Plaza 400** **5 Huge Rooms**
2 split BRs, 2 full baths, huge LR, dining, windwd kit, south expo w/terr........$725K
DianeW@tudorrealty.com **Diane Weiss**
www.tudorrealty.com **212-813-3022**

gramercy/chelsea

Property ID 2737
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Property ID 2775
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Designer lofts, Great light, XXX mint reno Maple floors, hi ceil, central heat A/C, 3000+ sqft, $1.6M-$2.9M
jsasson@epropertygroup.com **Jan Sasson**
epropertygroup.com **777-9500 x201**

village

Property ID 2725
GV/Bedford St. ***First Time Offer***
Beaut 2BR & 2Bth, hi flr, HWF, sep. kit wrap-around Terr. 3 expos, DM laundry Amaz City View, elev, Sunny, Low Mt!!
$800K **Sawyer Smith**
Knickerbocker Village **377-5757 x223**

Property ID 2781

9th St./55 East Lux Drmn F/S
UNIV. PL. STUNN JR 4

900 sqft, Jr 4, heart of GV, South expo., wall of wndws, Din/Office Area, Great Woolworth bldg & Mercer st. views, Gallery Kit, lots of clsts space. Extra lrge LR, MT only: $885
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below houston

Property ID 2751
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E propertygroup **777-9500 x201**

Property ID 2780
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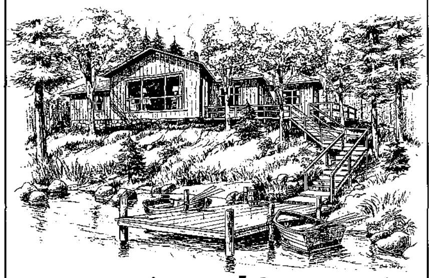

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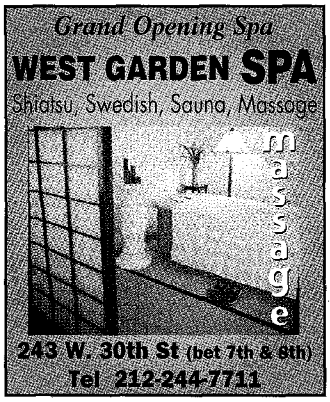
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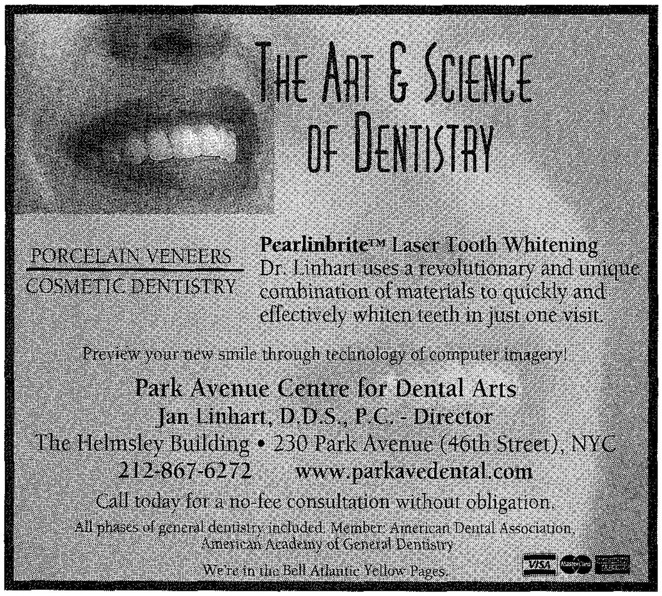
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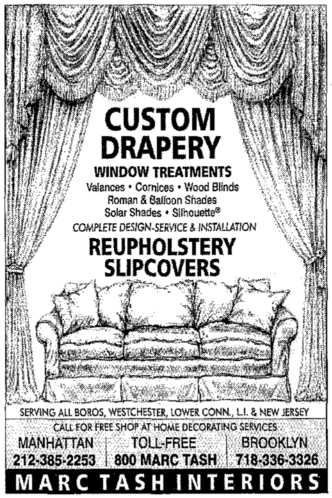

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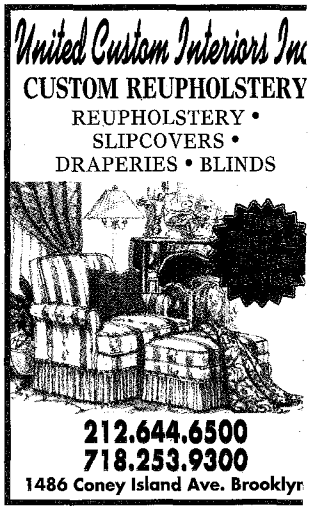

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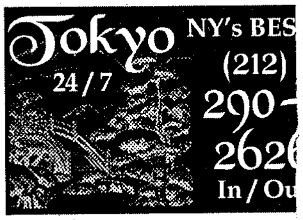

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Classy Lady—*Vivacious, with infectious* smile, independent, professionally involved in the visual arts. Loves Beethoven's Violin Concerto, "The West Wing", any fresh flower, and the color red. *Looking to share the sunshine with* a Jewish professional man, 5'10" plus, 50-65, nonsmoker, who is cerebral and sexy, worldly and warm, unpretentious and upbeat. Widowers welcome. Letter *with photo requested.* 5534 ✉☎

Wants To Be Someone's Sweetie—29, sexy, beautiful and intelligent, with long, wavy blond hair, thin and in-shape, seeks intelligent, kind and ambitious best friend for forever romance. Must be Jewish male, 30-39. 5538 ✉

Glass Slipper Found—Handsome prince, 38, Jewish, witty, seeks his match: attractive, slim and easygoing. Recent photo a must. QQQQman@aol.com 5586 ✉☎

Let's Have Permanent Fun—Self-aware, smart, funny, caring, accomplished, sincere, generous, down-to-earth woman, looking for a life partner who's ready to share the kind of intimacy and commitment it takes to create a lasting relationship. This 49-year-old, Jewish, 5'9" in-shape gal has a glowing radiance that's sexy and sensuous, inside and out. You are psychologically minded, warm, generous and successful. You look more like Harrison Ford than Rick Moranis (sorry, Rick). Tell me more about yourself: your emotional side. Your photo completes the picture. 5466 ✉

A Spooky Brew—Tall, thin, athleti hauntingly hip Casper desires a keen sensed, sturdy-bodied, confidently gaite bewitchingly beckoning Wendy to exorcis the demons of loneliness and comp the spirits of rapture. 5587 ✉☎

Socialite—Seeks comparable gentlema (50-70), who appreciates a lady wh is elegant and proper yet sexy an passionate. Note/photo a must. 5597 ✉

Very Attractive Blond—Bright, sensua charming, warm and loving, genuine loves travel, late 30s. Seeking smar attractive, affectionate man with dept of character, who would like to sha his life and passion with a speci woman. Note/photo. 5564 ✉

Winona Ryder Of NY—This Manhatta native is 36 years old, 5'7", 125 lb beautiful professional - fun, charmin with a positive spark and wit. You a attractive, bright, fun, witty and generou Note/photo. 5514 ✉

Sexy, Sassy, Smart Brunette—(5'4 slim and fit, Jewish), whose beauty only matched by her wit, charm and co mopolitan air, seeks highly accomplishe CEO/JD/MD type (40-55), who enjo high-energy sports and prefers a effervescent, leggy companion at his si to spice up his life. Note/photo t Sparkle56789@aol.com 5436 ✉

Gay Gentleman—Sure of who he want seeks same. Special man, 47, 5'10 170, good-looking, considerate, stabl meticulous, impatient (sorry), who lov art and other things of beauty - do (I have one) - and who believes, almo more than anything else, in Cinderella a Prince Charming, and i.e. "for keeps". Seeks a one-man-man, 25-45, who intelligent, handsome, fair, someone w listens and shares, and that "best frien who is desirous/capable of a for-kee partnership. Note/photo. 5522 ✉☎

Merry Widow Seeks Mate—I'm a pret well-to-do Jewish woman, mid 50s, we educated, active life style. I love trav theater, tennis, Philharmonic, Met ope and dining out as much as family life a entertaining at home. I'm seeking a lovi romantic relationship with a like-mind Jewish widower, 56-69. 5617 ✉ ☎

Tall, Handsome Doctor—6'2", ve fit/slim, 41 (looks much younge never-married (no kids), self-made a financially/emotionally secure. Consider very responsible, generous, passiona communicative, spiritual yet nonreligio (Jewish). Seeking one very beautiful, we bred, very slim/sensuous, chic woman 40), searching for the love of her li Recent photo/note. 5589 ✉

Looking For The Opposite—Of t Frenchman who left me in Rom Mid-40s woman, financially secure, a classical concert-goer and film lov wanting to share my delight in the famil and the unexpected. 5437 ✉☎

Dynamic Platinum Blond—Pretty, sli witty, sexy... In search of one norm terrific guy, 50s/60s. Are you out ther Make me a believer. No photo - response. 5459 ✉

rictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for YM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders cepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 2-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th ., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York agazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a YM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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vorced Jewish Male—49, no children, uld like to meet a pretty woman for a ious relationship. I'm nice-looking, ancially secure, like to dine out, and sire someone to share my life with. te/photo. 5583 ✉☎

ngle Jewish Female, 35—Me: very etty (blond, with hazel eyes) Legal Aid orney. You: dynamic, kindhearted cutie, gle Jewish male (nonreligious), 32-42. : laughing, talking, hanging out, and pefully more. 5483 ✉☎

Perfect Partner—Youthful 50s, y pretty, petite, slim, divorced Jewish ofessional, affectionate, easygoing... joys the arts, cooking, Jewish culture, d travel - especially to France and Israel. eks handsome, witty, fit, financially cure, professional Jewish gentleman, -70. Letter/photo, please. 5443 ✉

n't Waste Time—Cute, fit and trim, rmhearted, blue/green eyes with brown r, financial industry professional, MBA, rks in midtown, financially secure, composed and reliable, white (Italian) Catholic le, seeks bright, passionate, feminine, ractive lady, 30s-40s, for fun times, nance and agreeably more. No drugs, games. 5572 ✉☎

ung, Beautiful Model/Actress—ghly educated, looking for handsome, ofessional, upscale Jewish male, -52, seeking long-term relationship ed on mutual love and respect, mutual als and values, with potential for dren. Note/phone/photo. 5474 ✉☎

Vant What You Want—Slender, sual, sophisticated, secure, smart uty seeks 55-65, best friend/lover for - good-looking, in-shape, refined, cessful. Travel/golf a plus. 5612 ✉☎

rching For Someone "Special"—or relations consultant seeks sincere npanion - not a labour of love! White e, 40, 5'10 1/2", 165 lbs, very fit, trim, dsome, would enjoy meeting younger, kingly attractive, upbeat counterpart. he above connects with your needs, the flict of aloneness may be resolved and 's labour not lost! Photo. 5536 ✉☎

Many Films, Too Little Time—Very tty, slim, sexy Jewish female attorney, Ivy grad, very together, waiting for e love. Other interests are tennis, doors, kickboxing. Wish to share, yet d my space too. Extroverted, but need et times too. Chemistry is key. Photo n note, please. 5455 ✉

Lifetime Partner Sought—By dynamic, successful, handsome international consultant. We are both charming, intelligent, cheerful, cosmopolitan, magnanimous, accomplished. You are petite, 33-48, ultra-feminine. Photo/telephone. 5446 ✉

Hugs And Kisses—To the bearer of this coupon, who's a self-assured man, in NJ, 50 plus, white, spiritual, nonsmoker, loves to laugh. I'm pretty, stargazer, creative, adventurous. Photo. 5529 ✉☎

Book Of Life—Sparkling, handsome, tall, young-at-heart 40s, creative professional, seeking to co-author our biography for the last chapter. My passions are music, ballroom dancing, sailing, the arts. Happiness, compassion and spirituality are important. Note/photo. 5599 ✉☎

Pretty, Green-Eyed—Lively, easygoing financial professional, looking for warm, kind, funny, tall, almost-normal, 50-60ish guy who's looking for me. Special loves: Kyoto, Barcelona, Harvard Square, Seattle, Maine, Palo Alto. Prefer (914)/(203)/(212). Photo, please. 5592 ✉☎

Escape To Vermont—White, Jewish professional male. Nonparadoxical male, 45, designer and business owner, seeks female under 55 for permanent child-free relationship up here. I am motivated to be in a relationship and am potentially an attentive and devoted partner. I am also monomaniacally monogamous. I am seeking an interesting female who wants a real partner in life and does not mind being 3.5 hours north of NYC. I do not have a particular archetype in mind, and have no idea what odd intangibles might make this all happen. I work in NYC to some extent, so I am there weekly. Send me a photo! Note with your phone number. Extra-credit essay: My Greatest Flaws (Vol. 1). E-mail: ciakgb@sover.net 5472 ✉

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Big, Beautiful, Attractive—Single white female, 34, desires a man who admires curves. If you are intelligent, charming and have great wit, let's banter. 5497 ✉☎

Gay, 48—Bear, creative, intelligent, witty, spiritual. 28-40. POB 843, NYC 10163

A Good Man—64, 5'6", 149, balding. Cultured professional. Vulnerable humanist with zest for life. Loves animals, music, nature, wit, honesty. Seeks trim, evolving, bright, spirited woman, 50s, for best friend to joyfully grow old with. 5502 ✉☎

Petite, Attractive And Upbeat—Westchester Jewish woman, educated and cultured, seeks a caring man, 59-70, with a sense of humor, for laughing, loving and living life to its fullest. 5498 ✉

Bella Donna—Striking, unique, smart, sexy, fit, fun, seeks co-pamperee. 5562✉

A Little Different—Attractive, affectionate, witty, compassionate woman, Master's in music, seeks imperfect, easygoing, bright man, 55-70. 5553 ✉

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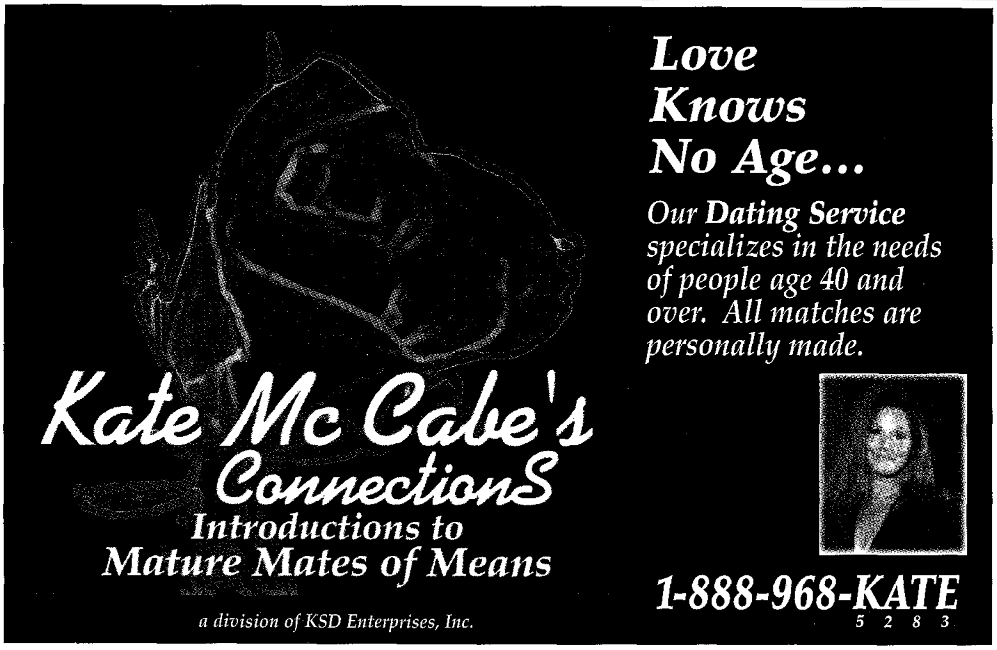
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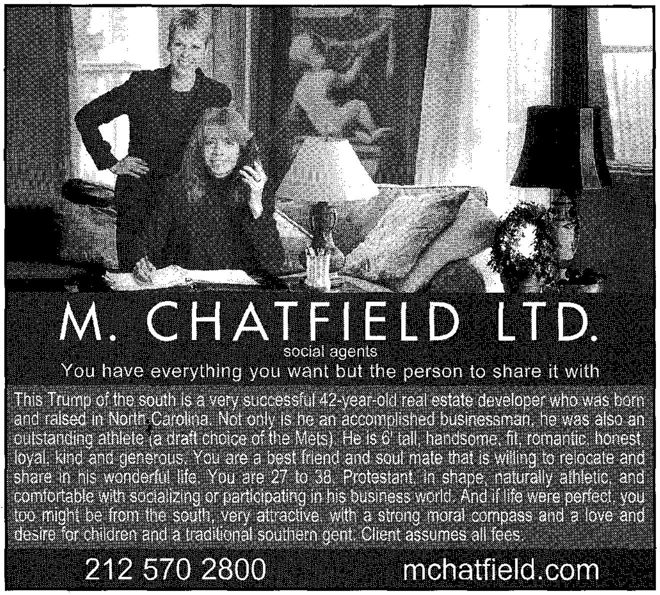
Attractive, Candid And Humorous—36 years young, female professional, 5'5", slender with short dark hair. Enjoys the beach, foreign films, travel, late nights. Hoping to find the unique 30-45-year-old, professional male who is honest, broad-minded, social, fit, and can enhance my world with everything from bowling to Broadway. Note/recent picture. 5603 ✉

Very Pretty, Slim Brunette—37, Jewish, counselor, seeks handsome, witty, warm professional for future. Photo. 5608✉☎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Yankee Fan—Single white male, 35, intelligent, MA degree, physically fit, athletic. Seeks bright, easygoing, petite, slim, active female. 5542 ✉☎

Asian Beauty—Good heart and shape, seeks very successful, playful, romantic white man over 45. Note/photo. 5528 ✉

Gay White Female—Educated professional, fit, romantic, with many interests, seeks similar, classy, stable, romantic, sincere, nonsmoker, 44-50, gay white female friend/soul mate. 5521 ✉

Savoir-Faire—A spirit of adventure, slim, good figure and great legs. Pretty, natural chestnut blond, 5'7". Positive about life, smart, fun-loving. Thinks creatively. Independent and compassionate - easy to be with. European background, speaks some French/Spanish. Loves travel, art, dancing, Cole Porter, singing, yoga, unexpected pleasures of living in NY. Appreciates good taste, honesty, diversity. Seeks bright, reasonably fit, open-minded and kind, lively, affectionate, nonsmoking man, 55-70s. Sgol17@webtv.net 5577 ✉☎

The Woman Who Fits—Elegant, open, generous of spirit, naturally beautiful and well-educated/traveled/read, MS, JD to-be, seeks her life partner. Love children, art, music, beauty, driving cross-country, and things that take my breath away. Seeking smart, down-to-earth man who knows the best times are at home. 37 plus. 5613 ✉

Not Your Average Jewish Girl In (212)—Seeks 28-38 guy for fun, frolic, friend and future. I'm 5'7", dark hair/eyes, in shape, with a great smile. Into playing pool, gym, hiking, beach. Photo. Oh, are you over 5'10"? eljay32@hotmail.com 5544✉

La Dolce Vita—Healthy style, smart, sexy, dependable, fun, overeducated professional, seeks bright, successful male partner, 53-66, for committed long-term relationship. Phone/note. 5465 ✉

Good-Looking, Successful—62, NYC resident who enjoys the good life and the simple life, looking to meet a special lady to share all that life has to offer. Phone/photo. 5467 ✉

Beautiful And Bright—Young Jewi widow, 40s. Westchester. Slim ai shapely brunette with big brown eye dazzling smile, great style. Well-educat and well-traveled. Emotionally stable ai financially secure. Fun-loving and funr vivacious, warm and loving. I mo comfortably between city and countr sneakers and heels, business, family ai friends. If you're a Jewish male, 47-6 emotionally stable and financially secu with similar attributes and/or other please send me a note and photo. 5585✉

Pretty Woman, Teacher—White, since loyal, sense of humor, seeks a good m for the long run, 60 plus. Photo. 5494✉

Divorced, Nonreligious—Jewis flavored math professor, 69, 5'9 NYC, two children, Ivy League, bookis seeks woman, 59-71, to share life the mind. 5485 ✉

Sunshine On A Cloudy Day—War colorful, inviting, slender/shapely Jewi delight, seeks successful, passionate, 6'-plus Jewish man, 37-50, for a lifeti of joy, tenderness, pampering, intima and surprises. Photo. 5606 ✉ ☎

Romantic, Handsome CEO—45, seeks lady, 30-47, with beauty, brai and a warm heart. Photo, please. 5488✉☎

Retired Lawyer, Investor—Late 60s, goo looking, slim, athletic, affluent, seeks we educated, pretty, slim, fun-loving, cultur woman, about 60, with time to trav Nonsmoker. Clear, current, full, up-clo photo a must, plus note. 5444 ✉

Clint Eastwood Type—Youthful, affe tionate/romantic, 70. Humanis intellectual, stock trader/investor, op to new experiences. Seeks compatib comely woman in 50s. 5533 ✉

Intelligent, Romantic—Attractive MD, seeks lady, 35-45, with beauty, brains a a warm heart. Photo, please. 5518 ✉☎

Pretty, Petite—Divorced white profe sional female, blond hair, sea-green ey warm, attractive smile; enjoys golf, biki aerobics, cooking, music, theater. See sincere, kind, attractive, fun, romant successful, single white professional m 40-49, for long-term relationship. 5593✉

Handsome Professional—Mideast-bo US-bred, 50ish, seeks slim, attractive ethical soul mate. Photo/note. 5475 ✉

Petite, Sweet And Honest Female Administrative assistant, 5'2", brown h brown eyes, seeks male, 51-60. 5505 ✉☎

Are You Out There?—Nice-looki gay white Jewish male, smart, talent funny, Europhile, and more straight t gay - seeks 30something guy with sim qualities to take me someplace I've ne been. Drop me a line at: 5509 ✉ nymagad@yahoo.com

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ıod-Looking, Special 50ish Woman—ırm and caring, successful, creative and :ure. Interested in the arts, in the spirit ɪ the mind, in you. Seeking attractive, :omplished, intelligent male, 55-70, ən to sharing mind and heart, love and ghter. Someone happy with life, who derstands the importance of laughter d is missing someone to share the portant moments in a loving monog- ous relationship. Photo/letter. 5579✉

ll For Me!—Attractive, creative man, late 40s, professional - enjoys the s, nature, walking, reading and cooking. althy lifestyle. Wishes to meet funny, axed, intelligent man, nonsmoker. ·te/phone/photo. 5482 ✉☎

lationship With You—Desired by intel- ənt, attractive 6' male, 70, looks 50s. ·ed of dating. Wants special, lovely man for a rewarding life. Photo. 5596✉

ındsome And Affluent—Asian-Indian :cutive, 49 (looks 39), seeks beautiful, əlligent female. 5581 ✉

chelle Pfeiffer Type—Very attractive, ıcious, divorced Jewish female, beauti- green eyes, blond, 5'4", slim, 40ish, a inite head-turner. Loves dancing, travel- , theater, NYC. Seeks handsome, bright, ırismatic Jewish male, 48 plus, who ›reciates a class act. Photo. 5470✉☎

oking For Mr. Good Time Not—Mr. ·od Bar. I am an attractive 53 year-old eer woman set in her ways who likes to 'e fun, no strings attached. Wanted: a e guy who likes to laugh. 5615 ✉☎

orable, Accomplished Widow—60s, form Jewish. Was editor, now does e-lance business. Active, works out. :ks man, 60-70s, bright, professional, ive, trim, with humor. 5520 ✉☎

:y Nice Jewish PhD—52, kind, with rm, passion, character, integrity, humor eeks one special (smart/sexy/warm/ ısy) Jewish woman. Photo. 5471 ✉

ıss Act Looking For Co-Star— 'acious, beautiful, interesting, ıantic, 5'5" lady in (212)/Boca, seeks nsch, 55 plus, lover of all things :ural, ready to travel and enjoy the best : life has to offer together. 5477 ✉☎

fined, Cultured, Sophisticated— ancially secure, beautiful Jewish widow, ;h, young-looking, high energy, diverse ərests, nonsmoker, seeks same in :essful gentleman for concerts, dining, ;eums, enjoying the city - for compan- ;hip/romance. Photo, please. 5519 ✉

'tified Pre-Owned—White Catholic ale, 45, excellent running condition, rt coupe model - some nicks and ıtches but never been totaled. Limited ce for excess baggage. Seeks male 'er between 40-50, over 5'9", non- ›ker, financially stable - emotionally ıre enough to keep eyes on the road... be loyal if treated well. Limited warran- Note/photo of present vehicle. 5609✉

;ygoing Man—Early 50s, makes a : appearance. Likes literature, baseball, k music. Seeks attractive, Christian ale friend who likes the arts. 5547 ✉

:at Look, Great Fun And More— 'active, bright, intelligent, Russian- ish lady, 50, 5'3", 130, who has it all, :ing for a tennis partner for life. If you a caring gentleman with the same lities, I'll appreciate photo/note. 5452✉

Rescue Me!—From the NY dating jungle. Divorced (no kids) male, 40, successful, 6'2", handsome JD/MBA, seeks best friend and lover. Am sincere, kind, caring, supportive, down-to-earth, family-oriented. I'll try anything once, and love to explore. Looking for woman, nonsmoker, to ski, swim, travel and scheme, share secrets and laugh at my jokes. Note/photo. 5439✉

Asian Lady MD, DDS, JD, PhD—Or similar, sought by athletic white male, successful, PhD, 58, 5'11", for serious relationship. ny918m@aol.com 5496 ✉

Seeking Happily-Ever-After—Successful Wall Street professional, Italian-Irish, 49, 6', down-to-earth romantic who loves to travel and have fun. Loves dining out as well as dining in. Seeks attractive female for laughter and commitment. Note/photo. 5457 ✉☎

Handsome, Youthful Man—Physically fit, 60, 5'6", well-traveled, well-educated, NYC, seeking personal development with a woman who is like-minded. 5469 ✉☎

Long-Stemmed Rose Wanted—Extremely successful, 6'1", single white male, 40, seeks 5'9"-plus, statuesque woman, 26-33, for eye-to-eye relationship. We're both ambitious, athletic, attractive and adventurous. Note/photo, please. 5476✉

Chinese Connection—Fit, outgoing, athletic Chinese-American male, 45, 5'7", 145 lbs, seeks health-conscious female, 30-38, willing to explore mutual interests, possible long-term relationship. 5487✉☎

Asian Gem—40ish beauty, funny, secure and bright, wants to have it all. Wonder if single male, financially secure, nonsmoker, same age/more, handsome, very smart and modest, is out there. 5531 ✉

Commitment-Minded Executive—Great guy, attractive, happy, energetic, sincere, supportive, Jewish, financially secure, well-educated, funny, world traveler, great life style, very youthful 50s, Seeking the right lady to share everything with. Please be full of life, attractive and happy. Note/photo. 5570 ✉

Very Attractive Jewish Male, 37—Successful businessman from NJ, divorced, 5'8", dark brown hair/eyes, nice build, honest, caring and romantic, seeks a very attractive Jewish female, 28-37, for serious relationship. Must be beautiful inside and out. Note/photo essential. 5569 ✉☎

Handsome, Successful Businessman—41, 6'2", looking for that special someone, 30-38, for a committed relationship, possibly more. Photo/telephone number. 5464 ✉

Seeking A Classy Jewish Gent—Just over 6' and 60, with tons of wit, style and spirit, who enjoys leading an athletic, cultural and philanthropic life. Short note and recent photo, please. 5495 ✉

High Caliber—Warm, sparkling personality, sensual, intelligent, accomplished professional, 51, attractive Jewish-Latin blond, 5'6", lady. Seeks well-educated, smart, secure and mature, 5'10"-plus, up to 58, ethical gentleman. Photo. 5584 ✉☎

Green-Eyed, Auburn-Haired—Jewish female, 30s, pretty, slim, fit, Wharton MBA, who loves skiing, traveling, the arts and sports, seeks match for sincere and lasting relationship. Respond if you are a smart, professional, attractive Jewish male, 33-43. 5552 ✉☎

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Sweet And Sophisticated Girl—With a sense of humor, 35 years, white, Christian, 5'4", slender, small-framed, fit, attractive, dark blond hair, entrepreneur, educated. Enjoys participating in some sports, likes the arts and all the city has to offer. Looking for my Prince Charming, 35-49 years, 5'8"-6'2", to enjoy life within a relationship leading to marriage. Note/photo. 5532 ✉

A Jewish Professional Male—49, very attractive, varied interests, fit and fun, in search of a professional female who is eclectic, artistic, slim, sensitive, intelligent, and who radiates a joie-de-vivre sense of self. Note/phone, please. 5445 ✉☎

Marvelous Meet—I'm sweet, beautiful, considerate. Attorney seeking an exceptional Jewish male, 43-53. 5543 ✉☎

Beautiful College Student, 21—For gentleman in mid 20s. Must be intelligent, outgoing, over 6'. Photo a must. 5580 ✉

For Selective Men Only—Sexy and smart blond woman of substance seeking man of substance for "happily ever after". Very classy and accomplished, multilingual professional, young 40s (looks 30s), in northern NJ, searching for best friend to share life, travel, keeping fit and family. Seeking an emotionally and financially secure, upscale, attractive man, Catholic/Wasp, MBA/MD/JD, 38-46. No baggage. Photo. 5604 ✉☎

Attractive Arts Professional—Emotionally and financially secure woman, cultured and compassionate, upbeat and reflective, seeks same in 50-plus Jewish man. 5491✉

Sweetheart, Beautiful, Spiritual—Sensual, artistic, ballroom, successful PhD, Jewish. You: spiritual, loving, accomplished, handsome, 55 plus. Photo. 5451 ✉

Professional Man—Unassuming, low key, tall, Jewish, 60s, seeks youngish, educated Anna Nicole Smith type, mentally/physically very strong. 5504✉☎

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My client is truly special inside and out, someone who wants to give of her heart, forever and deeply. She is a Jewish woman, 40, 5'3", athletic, slim, with dark hair and dazzling green eyes. A lover of life and laughter, she has rare sparkle, charm, depth, class, is bright, successful and dynamic, yet unpretentious. She yearns for marriage and family.

She would love a charming, bright, successful, good-looking, Jewish man (40-55) who values communication and loyalty, is psychologically and emotionally aware, and who is ready to say "Honey, I'm home."

If you are or know someone for this special woman, please have the gumption and creativity to call. My client has paid all fees.

(212) 877-0723

Good-Looking Guy—39, attorney, 6', athletic, never married, seeks very attractive, slim, 26-36-year-old woman for relationship. Note/photo. 5566 ✉☎

DATE
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Lonely, Retired—(Nonreligious) Jewish man, 61, zip 10021. Seeks slim (retired), financially secure neighborhood female (buddy only), 50-60, for daily strolls in Central Park (nothing more right now), but hey, ya never know. Very detailed (typed) letter/photo. 5600 ✉

Tall, Jewish And Handsome—6'2", green-eyed, 47-year-old CEO; just ended a ten-year relationship with the wrong woman. I enjoy waterskiing, theater, running marathons, acquiring and observing art, lifting weights, reading by the fireplace and being silly. My homes include a 39th-floor Fifth Avenue apartment overlooking Central Park, and a country house by a lake in CT. What I cherish for in '01 is to love and be loved. Your photo and handwritten note a must, but will be reciprocated. 5493 ✉

"Barbie Doll" Look-Alike—Wants to play with Ken. Sexy, spirited, sporty and successful, Jewish, long blond hair, blue eyes, 38, 5'6", 123, wants handsome, adventuresome entrepreneurial type who never thought he'd answer a personal ad. Photo a must. 5556 ✉

Japanese Beauty Seeks MBA, 35-55—Me: elegant, stylish, long-haired, funny, 5'4", entrepreneur, 40s (looks 32)... Cooking, piano, opera, movies, Paris. You: handsome, ambitious, humorous, very stylish, refined, upbeat, cute face, life - high goals, (212). We: grow together, laugh, leading to marriage. Photo. 5449✉

Attractive, Intelligent—And outgoing in personality - seeks warm and caring, financially secure gentleman, 65 plus, with a sense of humor, Jewish values and interest in cultural activities and travel. Photo, please. 5561 ✉☎

Asian Admirer: Handsome Jewish MD—6'1", 175, seeks attractive, smart, American- or foreign-born Asian female. Serious interest or involvement in music a big plus. 20s-30s. Photo, please. 5492 ✉

Pretty Lady Engineer—From NJ, works in NYC, 42, slim, curvy figure, 5'6", long red hair, sincere, classy, seeks Jewish professional male over 40, for a lasting relationship. 5537 ✉☎

Petite Blond Beauty—Ready to spice life of 55-70 male, non-retired, successful professional, active in business and pleasures of living. 5563 ✉

Vegetarian Libertarian—Last chance before I enter an atheist monastery. Tranquil CA homeowner, investor, 47, fit, balding, rational. Seeks healthy, bright, relocatable female ally. 5480 ✉

Friends Or Maybe More—NJ (close to NYC), Italian widow, independent, attractive, wishes to meet honest, caring professional, 60-early 70s. 5507 ✉

Extraordinary, Very Handsome—Magnanimous, sophisticated, witty, fun-loving, romantic, sensitive, athletic, successful, well-dressed (GQ-type) male, lawyer, 57 (looks 40), seeks female counterpart. Let's share a wonderful life. Photo, please. 5511 ✉

Bright-Eyed Optimist—Affectionate, slim beauty, 43, blue eyes, brown hair, 5'6"; loves singing, workouts, the arts and travel. Seeking successful, nonsmoking man, 35-51, for best friend and lover. Fit, romantic, honest, fun and kind-hearted. Note/photo. 5447 ✉

One Good Man—In search of several good women (just kidding!). Earthy, attractive Jewish male, starting fifth decade, good-hearted, well-educated, with diverse interests, seeks contact and connection with upbeat, spontaneous, tall woman with engaging smile, sexy demeanor, independent yet intimate. If you catalyze the best in others, are ready and open for a relationship, value friends and family, and have a good moral compass, please respond with a nongeneric note and recent photo. 5523 ✉

Single White Jewish Female—53, 5'6", sophisticated, nice, intelligent, spontaneous, sexy, interested in sharing and doing. 5546 ✉

Successful, Harvard-Educated Attorney 38, Jewish, 5'6". I like tennis, romantic dinners, movies, museums, concerts and trips to New England. I am looking for an honest, compassionate and intelligent Jewish woman for a long-term relationship. Note/photo, please. 5555 ✉

48, Brilliant, Fulbrighter—Poetic, creative, spiritual, seeks charming woman, 28-48. Photo. POB 843, NYC 10163

Distinguished, Mature Exec—Divorced, Jewish, 5'10", 195 lbs. Successful, masculine looks and virile rascal - with class. Seeking a bright, witty, trim, feminine and sensuous female who looks and feels young, truly top-drawer. Let's ignite the spark and more! (718) area. Send note/phone/photo. 5453 ✉☎

Single Catholic Guy—36, 6'1", professional (licensed!), Irish good looks, traditional values. Enjoys cheapo travel (it's more fun), biking, Sunday brunch with friends. Seeks single, white Catholic/ Christian female, 28-36, with similar interests. 5541 ✉

Tall, Handsome Ivy Wasp—Widow
seeks educated, attractive, 57ish Christi
lady for dining, travel, quiet mome
together. Note/recent photo. 5484 ✉

Westchester—Intelligent widow
European background, 68, seeks to m
lady, 50-something. Reply to: POB 11
Briarcliff Manor, NY 10510

Gentle Beauty—Lots of heart, so
and more too. Stunning, slender, chest
blond. Quiet confidence, poise, eleg
style, great legs and a tamed rebellio
streak. Drives a convertible. Ado
baseball, basketball. Has run maratho
Successful, smart Renaissance wom
Loves learning, architecture, discover
highways and byways of Europe, Picas
unwinding on sunny islands. See
educated, fit, financially stab
attractive, interesting man, 49-
Mnich68999@aol.com 5575 ✉☎

Exotic, Long-Haired Beauty—See
lifetime partner, lover and best frie
Me: affectionate, 5'2", size 8, shap
sexy, sincere, well-traveled, classy As
entrepreneur with diverse interes
Healthy lifestyle and good genes helps
keep my 30s-youthful look, even at
You: romantic, single white male, sli
40-55, financially and emotionally secu
funny, sensual nonsmoker who app
ciates an independent lady with brai
Note/photo. 5450 ✉ ☎

Nice Guy, Strong Values—Handso
fit professional, 45, likes engaging ta
the outdoors, NYC culture. Kind, thoug
ful, reliable, fun, self-aware, doesn't sn
Seeks warm, smart, loving lady. 5582 ✉

European-Born—Divorced Jewish ma
financially independent, not bad-look
but well maintained, seeks lady of cl
38-44, who is romantic, sensual, cultur
and not too tall. Photo/note, please. 5486

Japanese Lady—46, 5'5", seeks wh
male. Music, theater. Photo. 5462 ✉

Attractive Bachelor—35, 5'10", I
educated businessman, financia
secure, loyal, affectionate, seeks nev
married woman, 26-33, in search of sc
mature relationship. I'm intellectual
well as practical, love conversati
companionship, sharing good times
you're geographically stable in the
metro area, and you are a sincere pers
I'd like to hear from you. 5588 ✉☎

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in numerous publications (Forb
Playboy, Penthouse and New Y
Times), is available for fun relations
with an attractive woman, late 20s-e
50s. Not looking for a one-night st
rather seeking fun times with
intelligent, adventurous individual wh
not intimidated by a controversial pu
figure. I have four homes, travel wi
and enjoy movies, theater and fine di
at Pastis, The Homestead and Bice,
also enjoy Katz's, Jackson Hole and
Avenue Deli. No photo, no reply. 5479

Post Ranch Inn—If you've been
loved it, we already have someth
wonderful in common. Attractive blon
enjoys travel, tennis, golf, entertai
and stimulating conversation - would
to meet intelligent, kind, succes
male, 40-55. Note/photo, please. 5548

Compassionate, Youthful—Attract
aware Manhattan lady, 64, seeking r
companion for travel, cultural activi
and secrets of the heart. 5517 ✉

NYMESSAGE

en And Women: Film Group Forming—in interesting mix of professionals in onthly discussion. See what develops. :nd letter/brief bio to: 5545 ✉

:ading And Schmoozing—Book group single men and women, 40+, needs :ew recruits. Call Anthony: **718-967-8480**

---

imulating And Creative—5'10", 45, m, considered strikingly attractive, ccessful, well-educated professional ıman who is caring and affectionate, d balances hard work with a love of at NYC offers. Looking for a man to ıre it with. He is a counterpart, 40-55, l, very bright, imaginative, spontaneous, nsiderate, self-assured and ready for serious relationship. Note/phone/photo :ferred. 5468 ✉

ıalyze This—Psychotherapist, willing go under analysis with the right guy. ccessful, adventurous, varied interests, nsmoker, 49. Photo/note. 5478 ✉☎

'C, Pretty Catch—35, 5'5", slim and ty, style and class, athletic, confident ofessional - desires tall (5'10"), handme, charming, successful professional in (38-45) for loving, passionate, longm relationship. Phone/photo. 5550 ✉

ıwn-To-Earth—Pretty, loving, nurtur-, domesticated, 5'7", Ivy-educated, n yet curvy brunette, Jewish (nonreliıus) female, 30, in search of one special n for happily ever-after. 5526 ✉☎

I'm Missing—Is a picture of you on desk. I'm a beautiful brunette - single vish professional from northern NJ, seeking sincere, handsome, intelligent, gle Jewish professional male for serious ıtionship. Note/phone/photo. 5510 ✉

ıggable, Handsome, Playful—Great ch, successful Jewish professional, letic, fit, humorous, intelligent. Seeks ssy lady under 47 to adore. Photo, ıne and note. 5559 ✉

ristian Lady—Very pretty, 50, very ı, fair, thick blond hair, seeks successaccomplished man to 68. Manhatite (Protestant background), 5'7", 8, gym-fit, leggy, head turner, refined, l-educated, former professional, prosous, now enjoys life, upbeat, happy, kids, no baggage (really!), sane, lthy, affectionate (home page photos request) - seeks successful, single white e, fit, 55-68. Widowers encouraged. ıto/note. 5524 ✉☎

ppy Male, PhD—Divorced, 60s, very ure, 5'6", 158, sensitive. Wishes to :t female, 48-55, to size 6, who is ng-at-heart but mature. Photo. 5460 ✉

rida-Bound?—Beautiful Boca babe, slim and sexy, Jewish, business broker, no baggage, emotionally and finanly secure, seeks spontaneous man with itive attitude. rlg@evcom.net 5535✉☎

's Laugh—Attractive, slim, Irishholic female, 33, blond/blue, 5'8", A, athletic, funny, likes politics, ory, tennis. Seeks similar guy, 29-40, ı traditional values and humor. CT. :e/photo. 5458 ✉ ☎

Beautiful, Blue-Eyed—Sexy blond female, slim, Jewish, educated, refined professional, artistic, adventurous and warm, seeks a handsome, Jewish, successful, fit, warm and fun man, 30s-40s. 5438 ✉ ☎

Single White Male—52, professional, attractive, financially secure, semi-retired, loves travel, NYC, fine dining, movies and more - seeking a single white female, 30s-40s, to share the better things in life together. Phone/photo/note. 5601 ✉

Business Casual Lawyer—Jewish male, 45, isn't casual about business of meeting female, 30-40, for relationship. 5595✉☎

Marathon Road Crew Needed—I've got my running shorts, my shoes, everything but you. NYC Marathon training isn't going that well, and this single Jewish male attorney (late 30s, attractive, fit) needs an adorable, bright woman (28-35) whose warmth and encouragement from the sidelines will get me to the finish line, and who seeks the same for the challenges in her own life. Photo/note. 5611 ✉

5'9", Slim Asian Professional—35, physically/mentally attractive, cultured, mature, captivating, with values - seeks a man - attractive, successful, interesting, with depth - for a serious relationship. snowoff@hotmail.com. 5513 ✉

Charming Chinese—Passionate, well-educated, straightforward, humorous, with many interests, sophisticated but down-to-earth, 53, slim, 5'4", seeks a serious relationship with accomplished, compatible male, 53 plus, 5'9" plus. Note/photo. 5441 ✉

Tall, Thin, Athletic, Attractive—And successful, 32-year-old, New York white male seeks a unique woman, 21-35, for fun, friendship and romance. Note/photo, please. E-mail: elite@panix.com. 5461✉

Sexy, Sweet Italian-American Female—39, very pretty, athletic, loves almost everything from ballet to baseball, with no baggage, seeks 30 plus, handsome, successful male who loves life, for love and marriage. Photo/note. 5574 ✉

Judge For Yourself—Genuine, attractive, considerate, cultured, warm, slim, affluent, professional black female - likes laughter, long walks, bicycling, cooking. Seeks affluent, realistic male over 45. Manhattan resident preferred. 5605 ✉

Strikingly Beautiful—Personifies poise, grace, adventurous spirit and inner strength. Trim, inviting figure, infectious smile. Tall, single white female, long legs. Successful yet laid-back, compassionate and warm. Colorful, witty, sophisticated - what more could you want? Cultural interests: jazz clubs, opera, theater, museums, Oscar Peterson, the spontaneity of NYC. Enjoys kayaking, snorkeling, hiking, Maine, London, Machu Picchu, Fiji. Seeks 5'9"-plus, financially secure, nonworkaholic, well-read, basically fit man, 40-59. Honesty, laughter important. 5578 ✉☎

Soul Mate Search—Seeking intelligent, attractive, fit, Jewish professional female with good values (preferably 22-31; finance/MD/JD). Me: fit, funny, attractive Dr., 34, NJ, with wide variety of interests. Note/photo appreciated. 5442 ✉☎

Top Material—Self-made, financially set, young-40s entrepreneur seeks under-40, very attractive, fun-loving, secure, 5'4" and under, Jewish woman for fun, romance and who knows...? Note and photo a must. 5571 ✉

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Young Racquel Welch Type—5'6", Jewish, seeks handsome, sophisticated man with integrity, 40-60, 5'10" plus, for love, laughter and forever? Photo. 5506 ✉☎

Handsome, Elegant Executive—Celtic descent, 5'10", blue eyes, dark brown hair, 165 lbs, 53 years old, accomplished, with many interests from martial arts (black belt), scuba instructor, culinary arts, to love of performing arts. (212) resident. Seeking good woman: attractive, intelligent and fun, 35-45. Photo/note, please. 5573 ✉

Very Nice, Handsome Firefighter—Single, white Catholic male, 43, athletic, down-to-earth, seeking very attractive doctor, lawyer, 28-38, for meaningful relationship. Note/photo/phone. 5503 ✉☎

Brunette, Blue-Eyed, Creative Type—40s - looks 35, confident, sexy and easy-going, more interested in yoga and traveling than ever having kids, looking to share great wine and international adventures. I'm stylish, optimistic, content and child-free; you're like-minded, good-looking, great energy, 40-55. Photo and articulate letter, please. 5551 ✉

For Rent With Option To Buy—Sincere, fun-loving male, 39, 5'7", into skiing, beach, NYC, concerts, seeks "nice" female. Available immediately! 5590✉☎

Are You A Music Teacher—In Brooklyn? Or an artist/elementary school teacher in Teaneck? Do you play a musical instrument/sing in a choir? I've been a successful teacher, youth leader, professional entertainer, synagogue cantor. I'm 40 plus, never married, and looking for you in NYC/NJ/CT, for Jewish home and family. If you are 30-40, love music and children, write me at: 5554 ✉

26, Blue-Eyed, Sweet, Caring—Single female - enjoys theater, long walks... Would like to meet single, white, Catholic, down-to-earth, educated male, 30s-40s, for long-term relationship. 5527 ✉☎

Retired College Teacher—Wishes to invite an interesting, educated, sensitive man, 65-75, to the theater and other events. 5620 ✉

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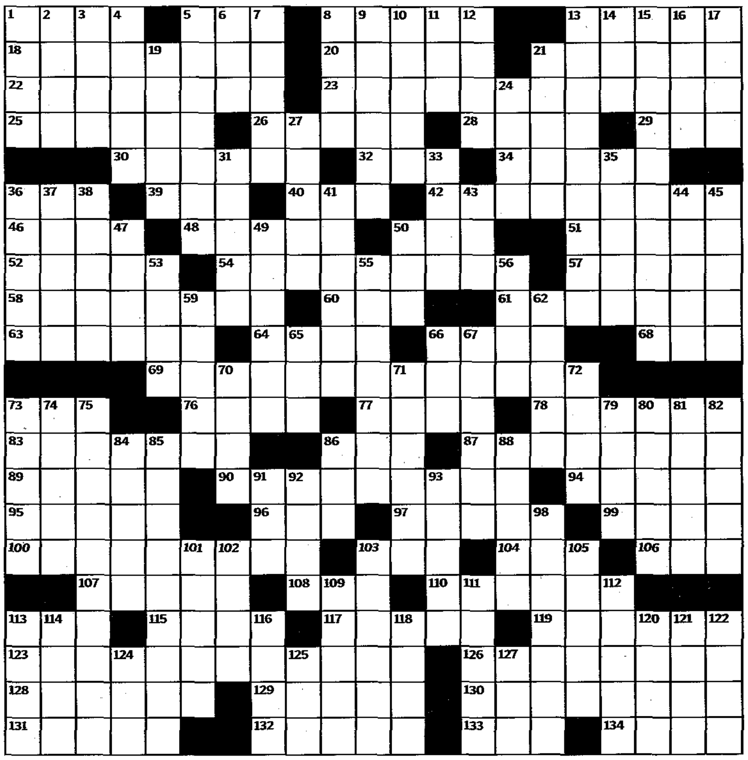

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95 Carpentry joint
96 Keats's ceramic
97 Cosine's reciprocal: abbr.
99 Andre's tennis rival
100 TITI
103 Corral
104 It has a head and hops
106 Like steak tartare
107 First name on a historic plane
108 Peg for Tiger Woods
110 Specialized fishermen
113 Bern's river
115 Comparative suffixes
117 Self-styled expert
119 Up
123 STST
126 OROR
128 Contact-lens site
129 Opposite of inner
130 LELE
131 Potion portions
132 Full of crabgrass
133 Psychic's subj.
134 Cyrano's protuberance

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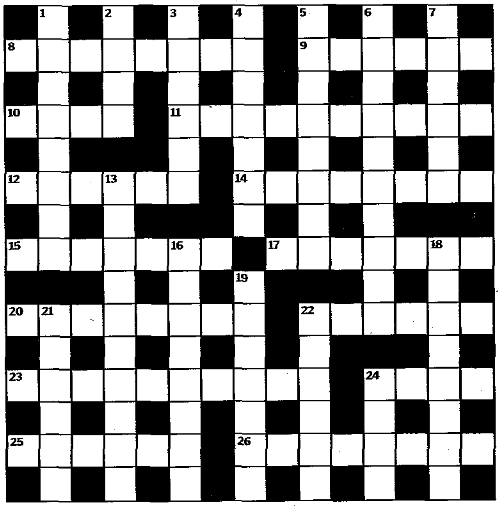
2 "Don't Throw Bouquets ——"
3 Mongolian desert
4 "Dallas" surname
5 Tornado
6 Tony-winner McKellen
7 Diminutive African
8 Arlene of the screen
9 Off the beaten track
10 Thicket of small trees
11 Member of New York's Finest
12 The whole alphabet
13 Convert to employee ownership
14 Mother in "The Yearling"
15 ININ
16 Vendetta
17 "... which I gaze —— fondly today"
19 As red as ——
21 Where Bobby Shaftoe's gone
24 Smoggy overcast
27 Classic car, with Martin
31 Do detective work
33 Hillside dugout
35 Nine Thai kings
36 Milwaukee products
37 Rosie's bolt
38 Fragrance
41 Begrudged
43 Middle of a simile
44 Divided land
45 Nuke tryout
47 Scraped by meagerly
49 El —— (mythical land of gold)
50 Baseball honoree: abbr.
53 Kuwaiti potentate
55 Dunk
56 *Basketballer Rebecca*
59 State of Brazil
62 Scope
65 Proverbial brick poundage
66 *Try for a total*
67 Wedding-cake figures
70 "Answer Yes ——" (TV old
71 Shade of meaning
72 *Feed to the full*
73 Rascal
74 Cottonlike fabric
75 ERER
79 Pole-vault
80 River mammal
81 Madonna statue
82 Henry James's "The Turn o the ——"
84 Toklas's companion
85 Shelled reptiles
86 Publican's place
88 Shining example
91 Play on words
92 Formerly, formerly
93 Gift recipient
98 Become sunny after a stor
101 "—— Song Go Out of My Heart"
102 Regatta needs
103 Hit the maximum
105 Filmdom's Flynn
109 Ham it up
111 Come afterward
112 Ambulance whine
113 Front rows at the theater
114 Slangy ending for buck
116 Load with cargo
118 Mucho
120 Forage structure
121 Summers, to Simone
122 Wall St. letters
124 Edinburgh individual
125 Feel remorse
127 Gives the go-ahead

The 'Guardian' Crossword



ACROSS

8 Alarming disaster whose result is often recounted. (8)
9 See 11.
10 Smack aficionado with such friendly computer? (4)
11,9 Formerly united sheikhdoms, emirates that cluster "sans mer"! (3,7,6)
12 Concluding character cropped crop. (6)
14 Early photographer of the Italo-Franco conflict. (8)
15 Mediterranean characteristically returning without one, I'll be bound. (7)
17 One French thing I have in common with others. (7)
20 Not one's favourite layman? (8)
22 Yarn's yarn. (6)
23 One cannot take it on board. (5,5)
24 See 24 down.
25 Old palais dancer taking the air. (6)
26 *Both sides sick of this flyer.* (8)

DOWN

1 Very big island: all stuck up . . . (3-
2 . . . less than big: nothing right wit this princely chap. (4)
3 See 6.
4 Fallen, defeated but something of a statesman. (7)
5 Godot's attendant could have gone astray without final agreement. (8
6,3 Northern Red Menace. It thus beco 11. (10,6)
7 Go! Make sound my soul, I cry. (6)
13 Per ardua ad astra out? That's the to Rome. (10)
16 Ex-apotheosis flying over the 3,9. (
18 Godot's attendant's a boy under 5. one, right? (8)
19 Potter's brimstone mixer: nitre a cl ingredient. (7)
21 Countenance riding with Nelson? (
22 Between you and me, she's helping cook. (6)
24,24ac Desert dog act? On the contrary. (

Solutions to last week's puzzle on page

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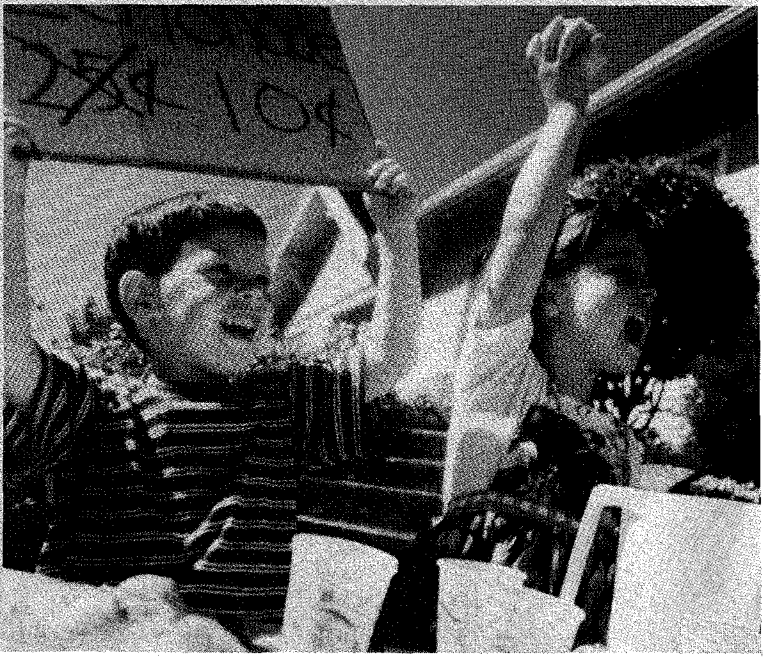

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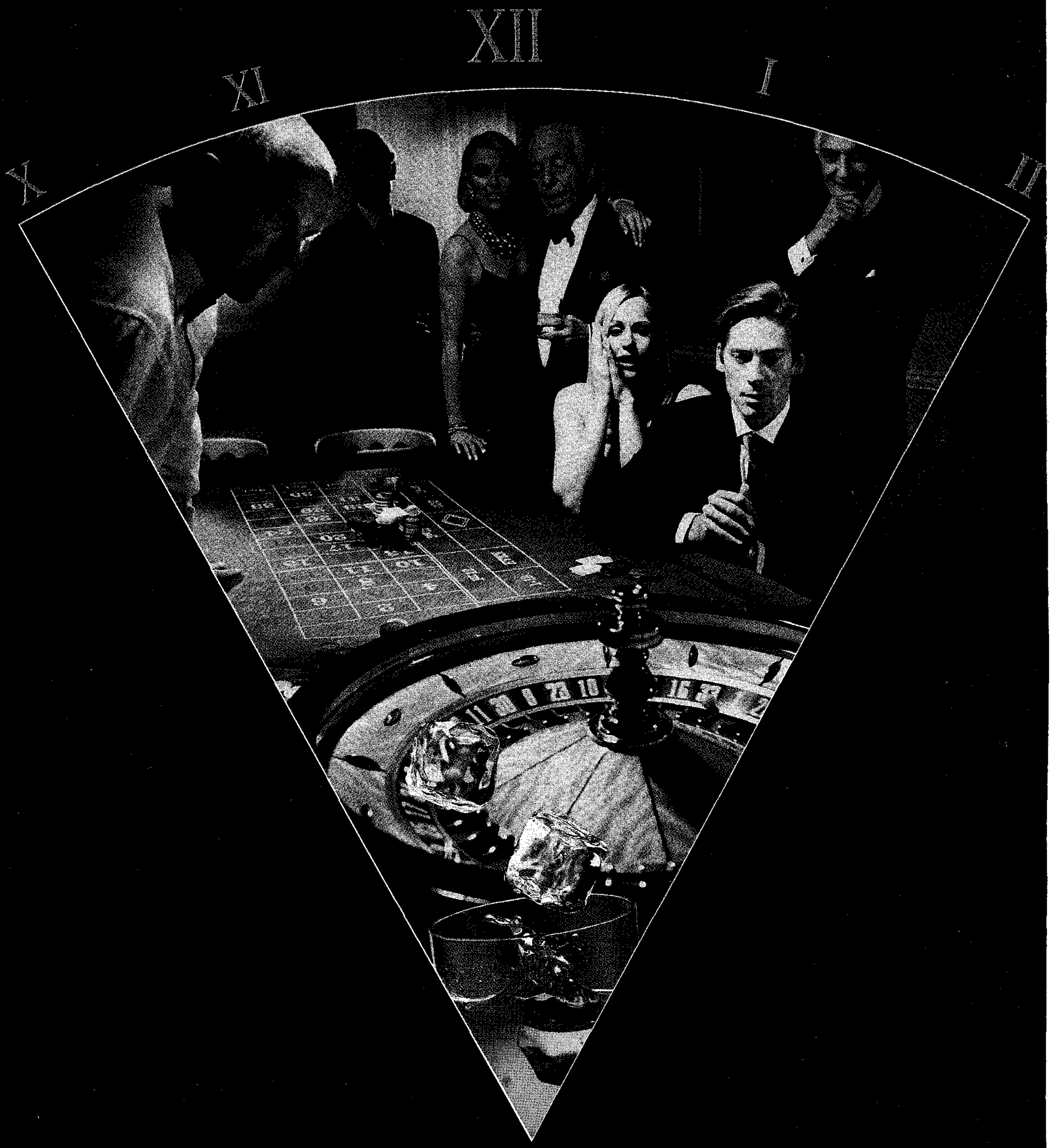

The biggest win ever at Monte Carlo was at 11:58 PM.

DRAMBUIE
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THE BEST PART OF THE EVENING

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